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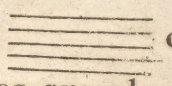
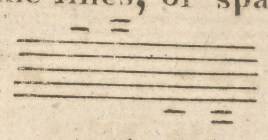
Clementi's Introduction to the Art of playing on the Piano Forte.

PRELIMINARIES.

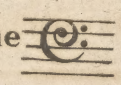
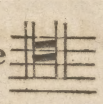
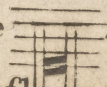
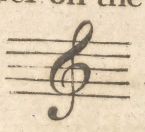
All musical sounds are expressed by certain characters, called notes, which are named from the first seven letters of the alphabet: A, B, C, D, E, F, G.

A Stave  contains five lines, and four spaces; the lowest line is called the first. The notes are placed on the lines, or spaces; above, or under the stave; and the addi - tional, called LEDGER lines  are for the higher and lower notes.

CLEFS.

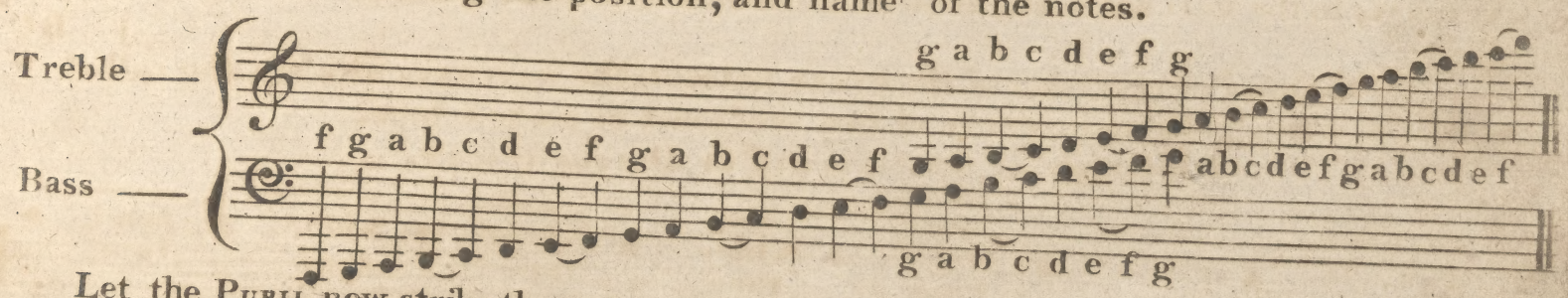
In order to determine the PITCH of musical notes, certain signs, called CLEFS or CLIFFS have been invented, which are set at the beginning of the staves.

There are five in general use.

The Bass clef, on the 4th. line  The Tenor clef on the 4th. line  The Counter - -tenor clef on the 3d. line The Soprano clef on the 1st. line  And the Treble clef on the 2d. line  N.B. The Treble and Bass clefs are chiefly used for the Piano Forte.

The Scale, or Gamut,

shewing the position, and name of the notes.

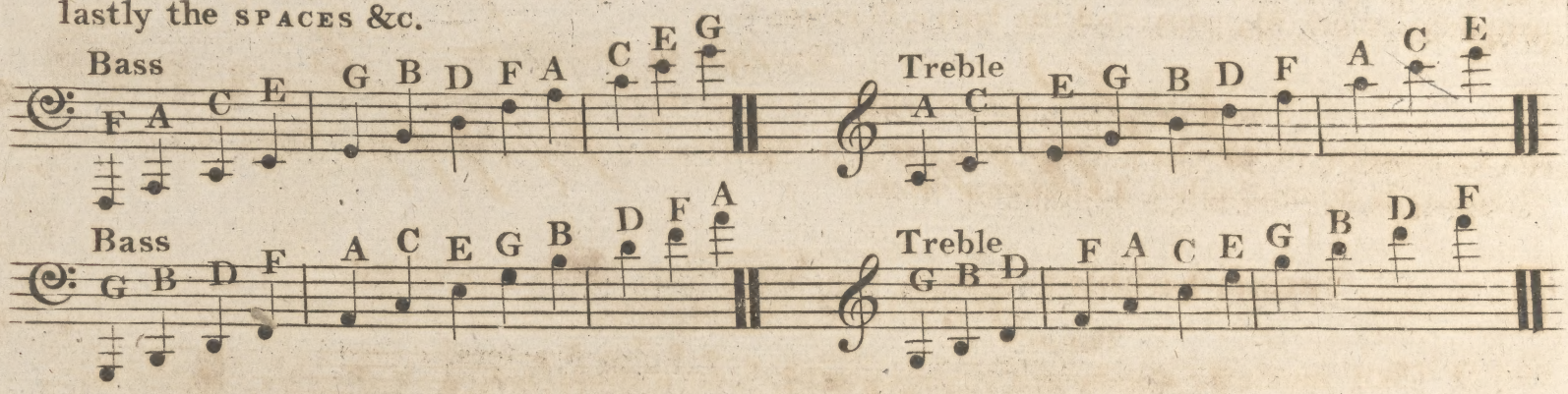


Let the PUPIL now strike the notes on the instrument; taking notice, that the first LONG key, on the left hand, serves for the first F; the second LONG key for G; the third for A; and so on: making no other use, at present, of the SHORT keys, than as GUIDES to direct the eye; by observing, that between B and C, and between E and F, there are no SHORT keys; which places in the scale are distinguished thus ♪.

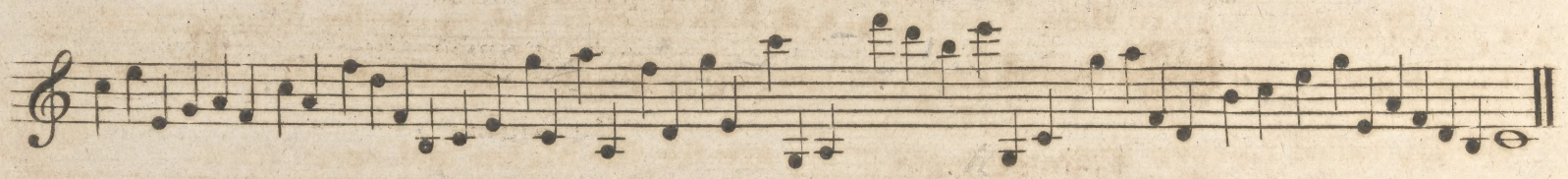
Remark on the foregoing Scale.

The first EIGHT NOTES in the treble-stave from G to G, are the SAME as the cor-responding EIGHT NOTES, perpendicularly under them in the bass-stave, both in NAME and SOUND; they are played, therefore, on the SAME keys.

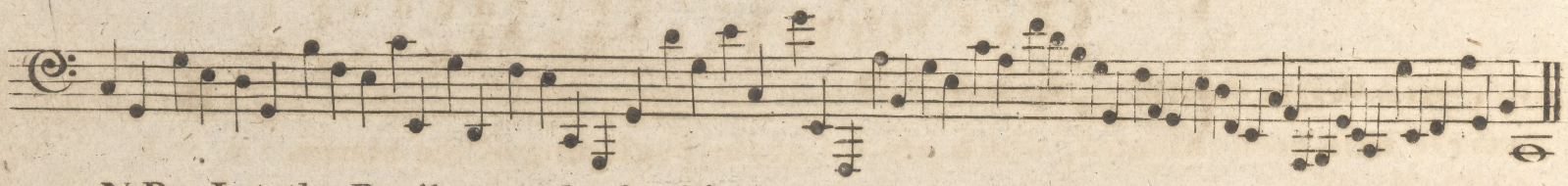
As a help to the memory; let the Pupil contemplate the notes, SEPARATELY, on the lines, and spaces; beginning by the FIVE lines, then observing the LEDGER lines, and lastly the SPACES &c.



Exercise for treble notes:



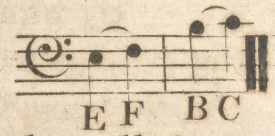
Exercise for bass notes:



N.B. Let the Pupil FIRST be familiarized with the notes, by READILY naming them; and then find them out as READILY on the instrument.

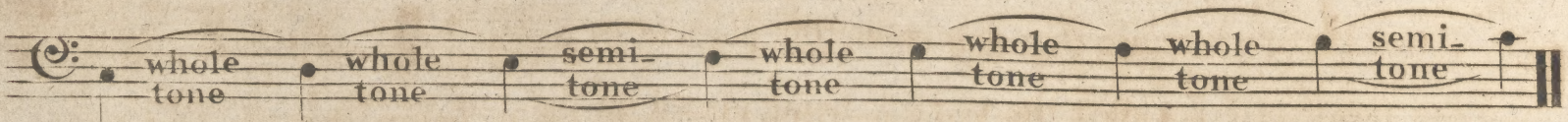
Intervals.

An INTERVAL is the distance, or difference between two sounds in point of GRAVITY or ACUTENESS. The least of our INTERVALS is called a semitone, or half-tone; it is the INTERVAL, in the NATURAL scale, between E and F; and between B and C. Ex:



The REGULAR progression of the OTHER notes in the NATURAL, which is also called DIATONIC scale, is by an INTERVAL of two semitones or a whole tone.

Example of the NATURAL* or DIATONIC scale.



The INTERVAL between C and D, between D and E, or between any two CONTIGUOUS notes in the scale, is called a SECOND; the INTERVAL between C & E, or between D and F, &c. is called a 3d & so on.

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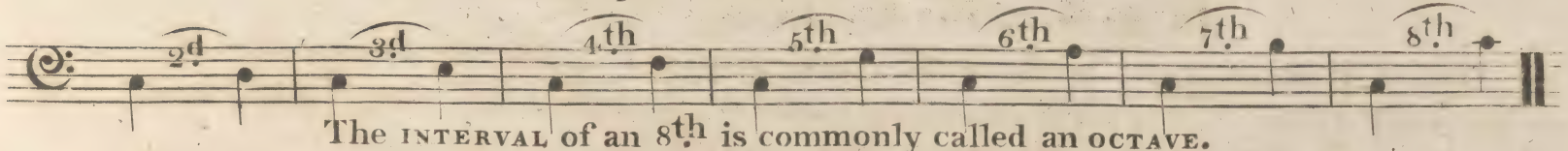
* NATURAL, from the FACILITY with which it is sung; and DIATONIC, as it proceeds chiefly by TONES.

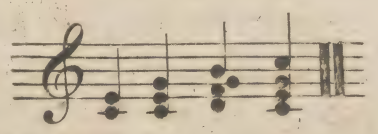
Example of INTERVALS.



The INTERVAL of an 8th is commonly called an OCTAVE.

N.B. The nature, and name of the INTERVALS remain the same, whether the single notes be played SUCCESSIVELY, or whether two or more be struck TOGETHER: the former is properly called MELODY; and the latter, HARMONY.

Example of the latter. —

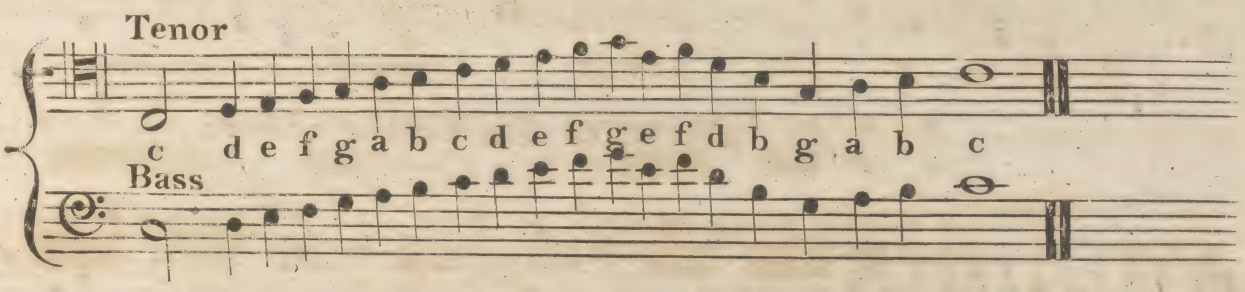


The notes thus taken TOGETHER are called CHORDS; the succession of which, played from certain figures set over a bass, according to a system of rules, is denominated THOROUGH BASS.

Tenor, Counter-tenor, and Soprano clefs explained.

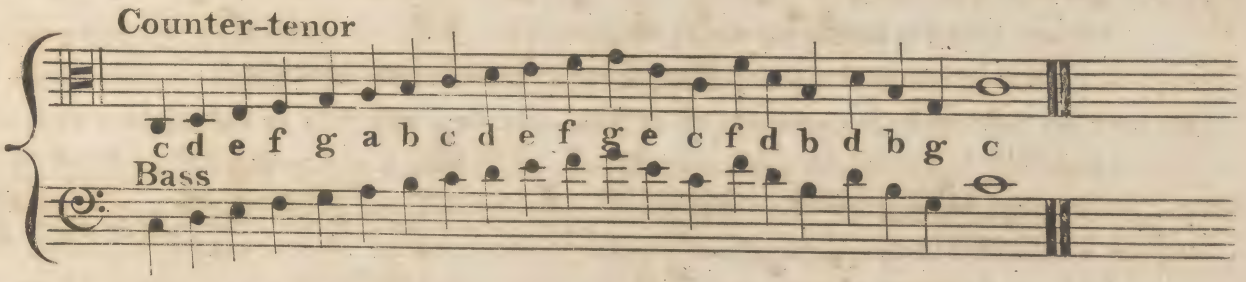
The notes written thus: — —

are played as if written thus: — —



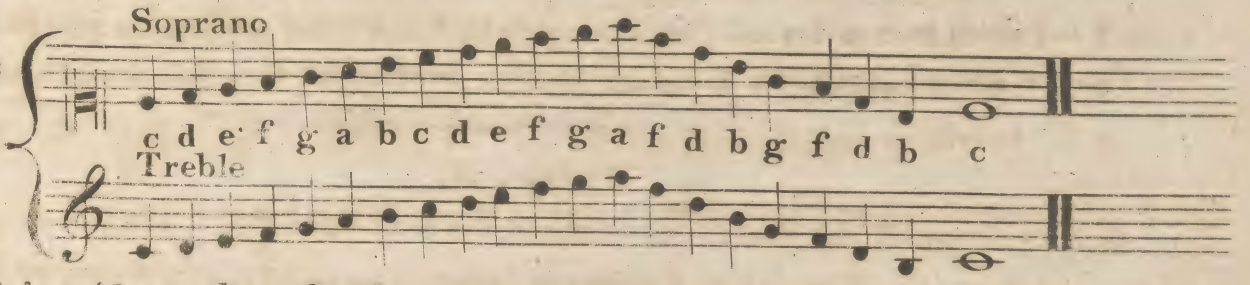
when written thus:

are played thus:

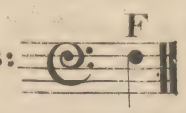


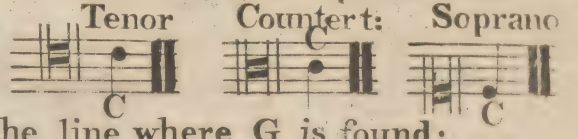
when written thus:

are played thus:

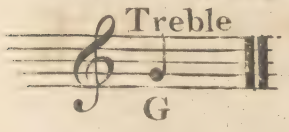


By which it is evident, that the Tenor-notes must be played one fifth HIGHER than the Bass-notes: the Counter-tenor notes, one seventh HIGHER than the Bass-notes: and the Soprano-notes, one third LOWER than the Treble notes.

It is now proper to take notice, that the bass-clef is also called the F-clef, as it indicates by its position where the note F lies: 

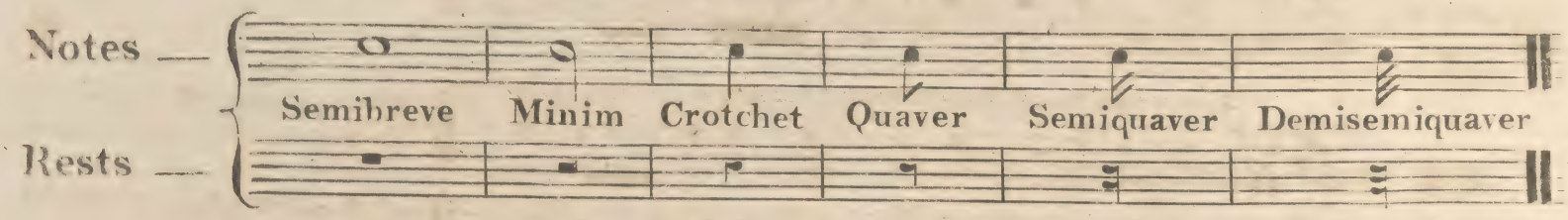
the tenor, counter-tenor, and soprano-clefs are called C-clefs, because they determine the place of C: 

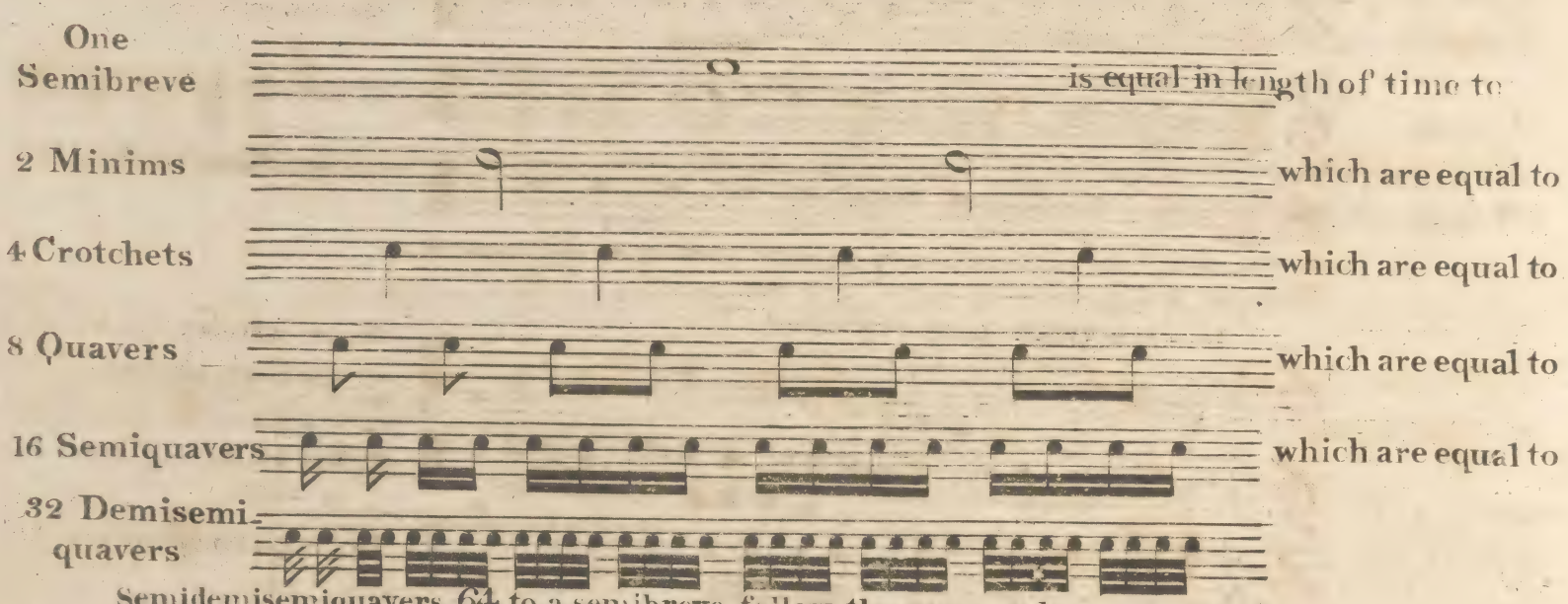
and the treble-clef is called the G-clef, being placed on the line where G is found:



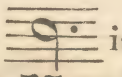
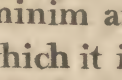
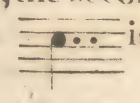
This clef is used for the violin, flute, &c.

Figure, Length, and relative Value of Notes; with their respective Rests.

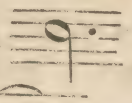
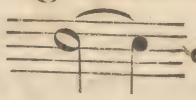
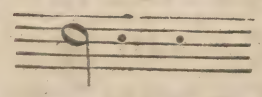




Semidemisemiquavers, 64 to a semibreve follow the same rule.

A Dot after a note, or rest, makes the note or rest half as long again. Ex:  is equal to a minim and a crotchet; or to three crotchets, and so on:  is equal to and so on: by which it is evident, that the DOT to a minim is equal to a crotchet; and the DOT to a crotchet is equal to a quaver &c. When a second dot is added to the first, the second dot is considered as the half of the first; therefore a double-dotted Crotchet, thus  is equal to a crotchet, quaver, and semiquaver; or to seven semiquavers.

Let us farther illustrate this by the mark, called a TIE, made thus which, when placed between two notes of the SAME pitch, binds the second to the first; so that only the first is struck, but the finger must be held down the full length of both.

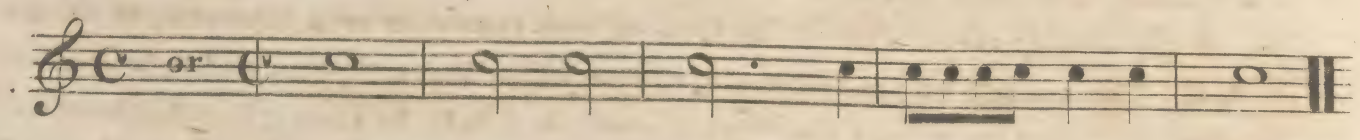
It is therefore indifferent whether we write thus  or  or and  is the same in effect as

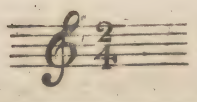
Time and its divisions.

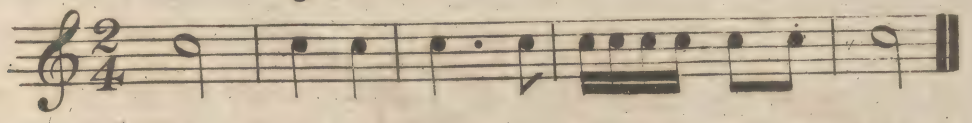
The BAR, made thus divides a musical composition into EQUAL portions of time.

TIME is divided into two sorts; COMMON and TRIPLE; each of which is either SIMPLE or COMPOUND: and the character or sign, which denotes it, is placed at the beginning of every composition, after the clef.

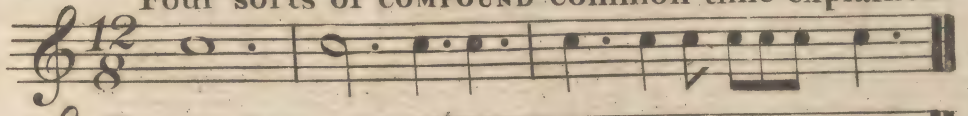
SIMPLE common time, when marked thus denotes, that each bar contains one semibreve, or its equivalent.

Example 

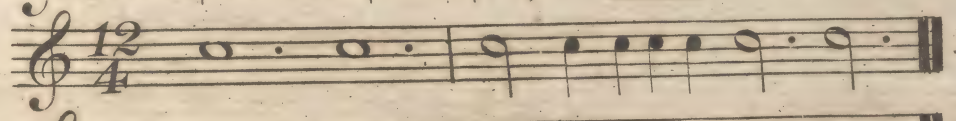
When marked thus  the bar contains one minim or its equivalent.

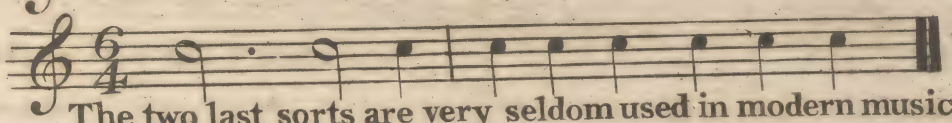
Example 

Four sorts of COMPOUND common time explained.

1st sort  containing 12 quavers in a bar, or their equivalent.

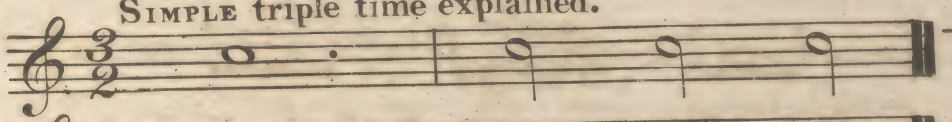
2d sort six quavers in a bar, or their equivalent.

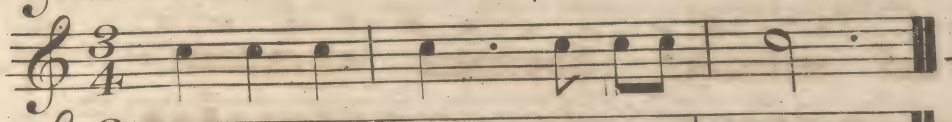
3d sort  12 crotchets in a bar &c.

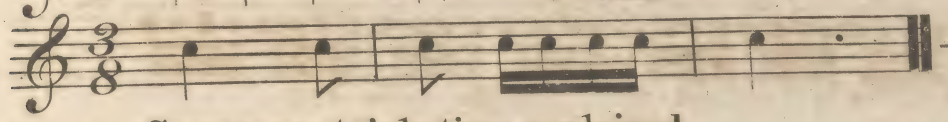
4th sort  6 crotchets in a bar &c.

The two last sorts are very seldom used in modern music.

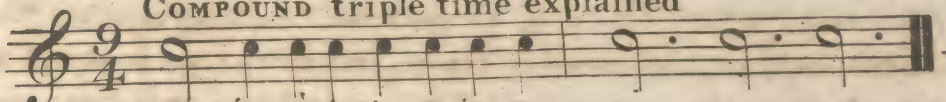
SIMPLE triple time explained.

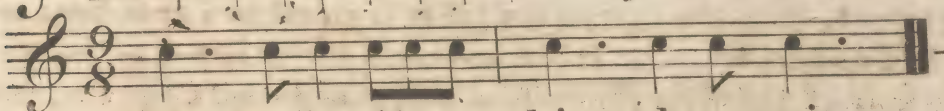
 three minims in a bar, or their equivalent.

 three crotchets in a bar &c.

 three quavers in a bar &c.

COMPOUND triple time explained

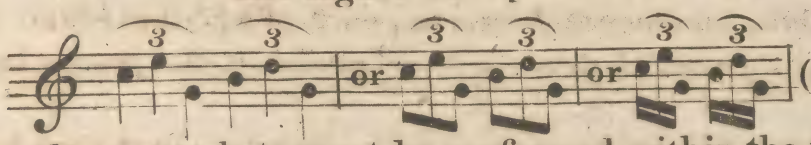
 nine crotchets in a bar &c.

 nine quavers in a bar &c.

COMPOUND triple time is seldom used in modern music.

N.B. The contents of every bar, in common time, whether SIMPLE or COMPOUND, may be divided, (by beating or counting) into four, or into two equal parts: and in triple time, whether SIMPLE, or COMPOUND, into three equal parts.

The figures, which mark the time, have a reference to the SEMIBREVE; the LOWER number showing into how many parts the SEMIBREVE is divided; and the UPPER number, how many of such parts are taken to fill up a bar. For example $\frac{2}{4}$ denotes, that the SEMIBREVE is divided into four parts, namely, four crotchets; and that two of them are taken for each bar: likewise $\frac{3}{8}$ indicates, that the SEMIBREVE is divided into eight parts, namely, eight quavers; and that three of them are adopted to compleat a bar.

The figure of 3 placed over three crotchets, quavers, or semiquavers, thus:  (which are called triplets) denotes, that the three crotchets must be performed within the time of two common crotchets, or of one minim; the three quavers within the time of two common quavers, or of one crotchet; & the three semiquavers within the time of two common semiquavers, or of one quaver.

N.B. The easiest way is to consider them all as three to one, and to beat or count the time accordingly; that is, to beat the first of every 3. (N.B. SCARLATTI, and others have written three demisemiquavers to a quaver; and three semiquavers to a crotchet in some of their pieces.)

The figure of 6 over quavers or semiquavers, means that they are to be performed within the time of four of the same kind; which is a similar case to the preceding one.

The figures 5, 7, 9, 10 &c. follow the same rule.

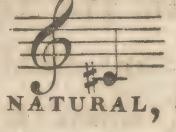
Sharps, and Flats, &c

The SHARP ♯ placed before a note, raises it a semitone or half-tone.

Let us now observe a scale of semitones, called the CHROMATIC scale.

Ex: {The intervals of the contiguous notes are all semitones.

N.B. The LONG keys of the Piano-Forte, or Harpsichord, are commonly called the NATURAL keys, tho' they occasionally serve for SHARPS and FLATS; and the SHORT keys, are called SHARPS and FLATS, being only used for SHARP and FLAT notes.

Now if a SHARP be placed before C, thus:  the note is called C SHARP; and it is found on the instrument between C NATURAL, and D NATURAL; being one of the SHORT keys: D SHARP is the SHORT key between D and E; but between E and F, there is no SHORT key; nor is it wanted: for the INTERVAL between E and F, is but a semitone; and therefore when we want E SHARP, we strike the key generally called F NATURAL. F SHARP will be found between F NATURAL and G NATURAL: G SHARP be-tween G and A NATURAL: A SHARP between A and B NATURAL: and B SHARP is under the same predicament as E SHARP; we therefore strike C NATURAL for it.

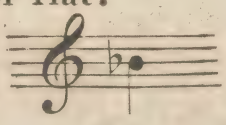
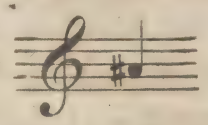
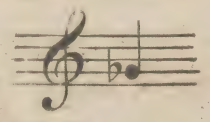
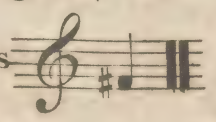
The FLAT ♭ placed before a note, lowers it a semitone or half-tone: and if the note is a B, to which the FLAT is prefixed, it is then called B FLAT; and it is found between B NATURAL and A NATURAL, being one of the SHORT keys.

——— General rule: every FLAT is found by going one semitone LOWER; that is, towards the left-hand: and every SHARP, contrariwise, by going one semitone HIGHER; that is, towards the right-hand.

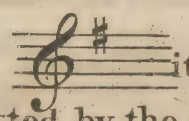
The double SHARP × raises the note TWO semitones; and therefore, if it be F double SHARP, we strike G NATURAL; &c.

The double FLAT 𝄫 or ♭♭ lowers the note TWO semitones; and therefore we go as much to the LEFT for a double FLAT, as we did to the RIGHT for a double SHARP.

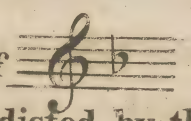
The NATURAL ♮ takes away the effect of a SHARP or a FLAT; whether single or double. And ♮♯, or ♮♭, reinstates the single sharp or flat.

The Pupil must by this time have observed, that  is struck by the SAME key as  and  by the SAME key as  &c.

Now the inconveniency of charging the memory with the VARIOUS uses of the SAME keys, is but small; when compared with the impracticableness of perform - ing on an instrument, furnished with keys PERFECTLY corresponding with every flat and sharp, single or double, which composition may require: a method therefore has been adopted in tuning, called TEMPERAMENT, which by a small deviation from the truth of every interval, EXCEPT THE OCTAVE, renders the instrument capable of satis - fying the ear in EVERY key.

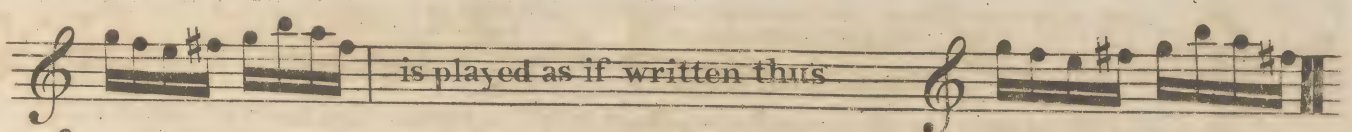
When a SHARP is placed close to the clef thus  it affects every F through - out the piece; except where the sharp is contradicted by the natural.

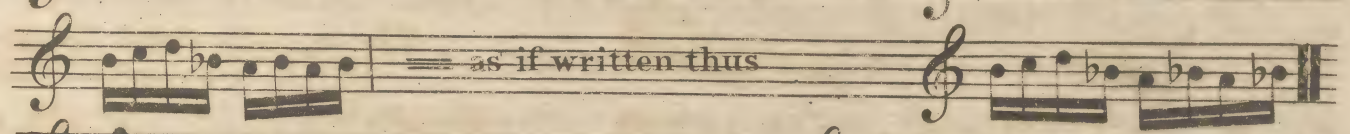
N.B. The same rule holds, when there are two or more sharps at the clef; every one affecting its corresponding note.

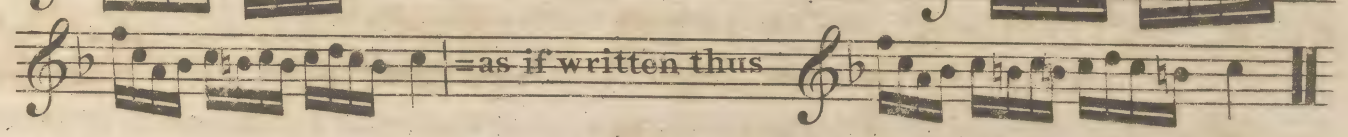
When a FLAT is placed by the clef  it affects every B throughout the piece; except where the flat is contradicted by the natural.

N.B. The same rule holds, when there are two or more flats at the clef; every one affecting its corresponding note.

When a sharp, flat, or natural is prefixed to a note, in the course of a piece, it affects all the following notes of the SAME NAME, contained in the SAME BAR: it is then called an ACCIDENTAL sharp, flat, or natural.

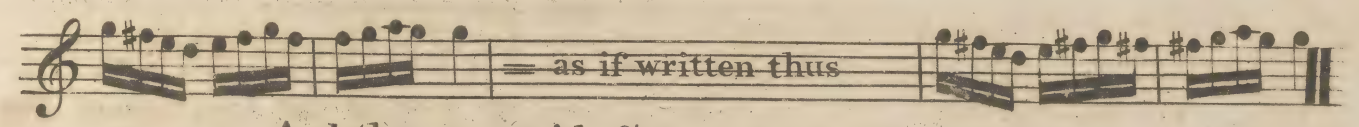
1st. Ex: 

2d. Ex: 

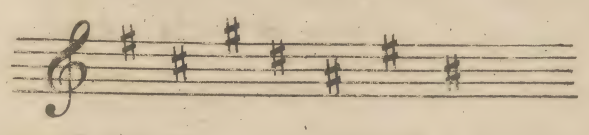
3d. Ex: 

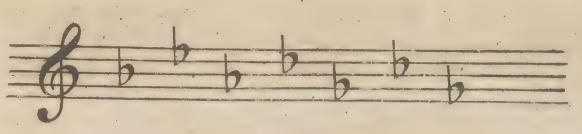
which abbreviations are a modern improvement.

The foregoing RULE extends even to the first note of the subsequent bar, when the affected note is the last of one bar, and first of the next.

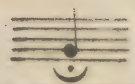
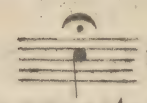
Ex: — 

And the same with flats and naturals.

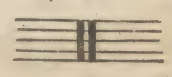
The order of SHARPS at the clef _ _ _  descending by a 4th and ascending by a 5th

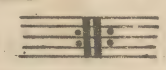
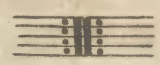
The order of FLATS at the clef _ _ _  ascending by a 4th and descending by a 5th

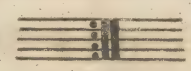
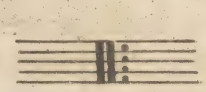
Various other marks.

The pause  or  renders the NOTE longer AT PLEASURE; and in certain cases, the composer expects some EMBELLISHMENTS from the performer; but the pause on a rest only lengthens, AT PLEASURE, the SILENCE.

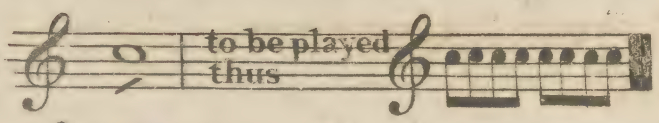
The SIGN or REPEAT 𝄋. is a reference to a passage, or strain, to which the performer is to return: the Italian words, AL SEGNO, or DAL SEGNO, denote such a return.

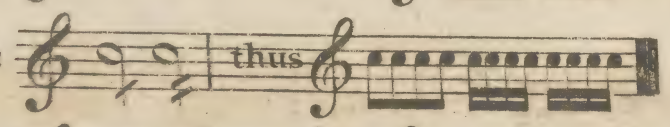
The double bar  marks the end of a strain, or the conclusion of a piece.

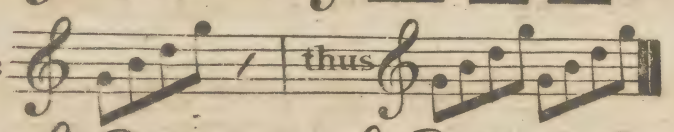
The DOTTED bars  or  denote the repeat of the foregoing, and following strain. N.B. The second part of a piece, if VERY LONG, is seldom repeated; notwithstanding the DOTS.

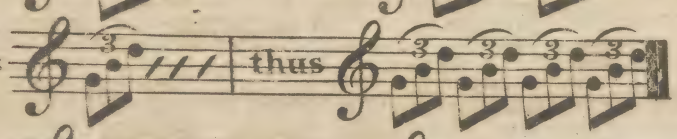
When the bars are marked thus  or  then the strain, only on the side of the DOTS is to be repeated.

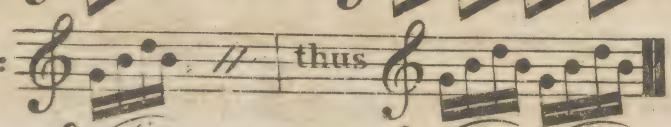
Abbreviations.

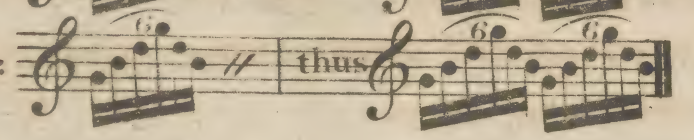
Ex: 

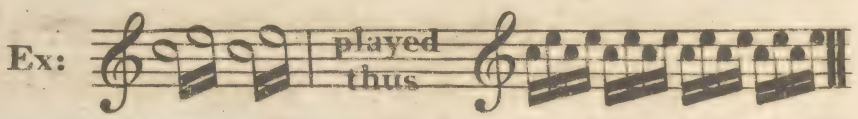
Ex: 

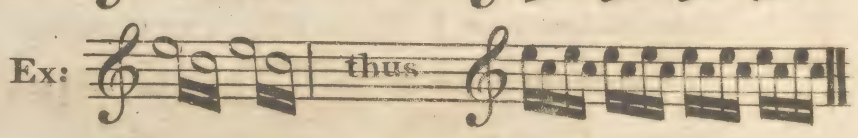
Ex: 

Ex: 

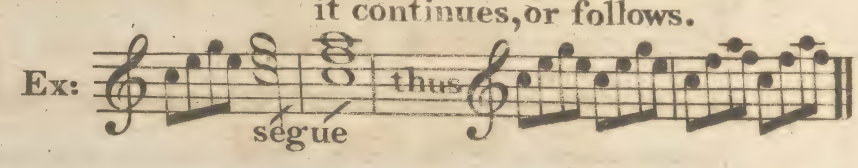
Ex: 

Ex: 

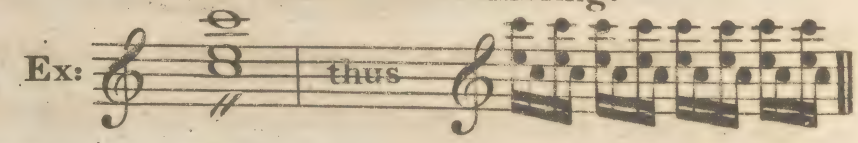
Ex: 

Ex: 

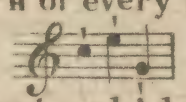
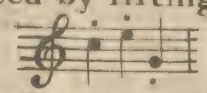
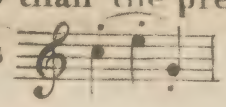
The ITALIAN word, Segue, means it continues, or follows.

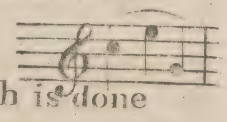
Ex: 

Tremando or trembling.

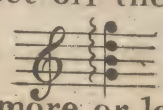
Ex: 

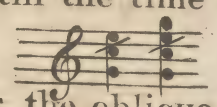
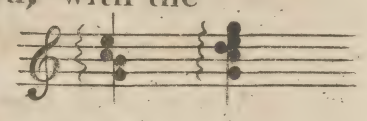
Style, Graces, and marks of Expression, &c.

The best general rule, is to keep down the keys of the instrument the FULL LENGTH of every note; for when the contrary is required, the notes are marked either thus:  called in ITALIAN, STACCATO; denoting DISTINCTNESS, and SHORTNESS of sound; which is produced by lifting the finger up, as soon as it has struck the key; or they are marked thus:  which, when composers are EXACT in their writing, means LESS staccato than the preceding mark; the finger, therefore, is kept down some what longer: or thus  which means STILL LESS staccato: the nice degrees of

MORE and LESS, however, depend on the CHARACTER and PASSION of the piece; the STYLE of which must be WELL OBSERVED by the performer. The notes marked thus:  called LEGATO in Italian, must be played in a SMOOTH and CLOSE manner, which is done by keeping down the first key, till the next is struck; by which means, the strings VIBRATE SWEETLY into one another, and imitate the BEST style of singing.

N.B. When the composer leaves the LEGATO, and STACCATO to the performer's taste; the best rule is, to adhere chiefly to the LEGATO; reserving the STACCATO to give SPIRIT occasionally to certain passages, and to set off the HIGHER BEAUTIES of the LEGATO.

This mark { prefixed to a chord  signifies, that the notes must be played SUCCESSIVELY, from the lowest; with more or less velocity, as the sentiment may require; keeping each note DOWN till the time of the chord be filled up.

Chords marked thus  are played as the preceding chord, with the addition of a note WHERE the oblique line is put, as if written thus  but the additional note is not to be kept down.

Ped: signifies to put down the pedal, which raises the dampers; and this mark ✱ means to let it go again.

Dolce or dol: means SWEET, with TASTE; now and then SWELLING some notes.

Piano or Pia: or P, SOFT. —— Più piano, SOFTER. Leggiermente, LIGHTLY.

Mezzo, or mez: or mezzo piano, or poco P, or poc: P, RATHER SOFT.

Pianissimo, or P^{mo} or PP, VERY SOFT.

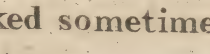
Fortissimo, or F^{mo} or FF, VERY LOUD.

Forte, or For: or F, LOUD. —— Più F, LOUDER.

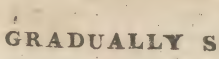
Mezzo F, or mez: F, RATHER LOUD.

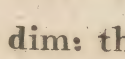
Forzando, or sforzando, or fz, or sf, to FORCE, or give emphasis to, ONE note.

Rinforzando, or rinf: to SWELL 2, 3, or 4 notes.

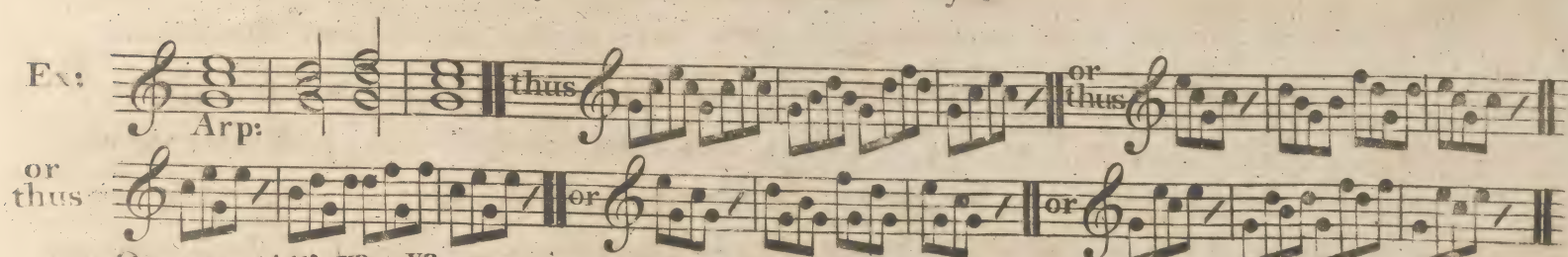
Crescendo, or cres: marked sometimes thus  means GRADUALLY LOUDER.

Decrescendo, or decres: GRADUALLY SOFTER; the same as the following; viz:

Diminuendo, or dim: thus  GRADUALLY SOFTER. N.B. This last mark > often denotes an EMPHASIS, where it is WIDEST, and then DIMINISHING.

This mark  means to SWELL and DIMINISH.

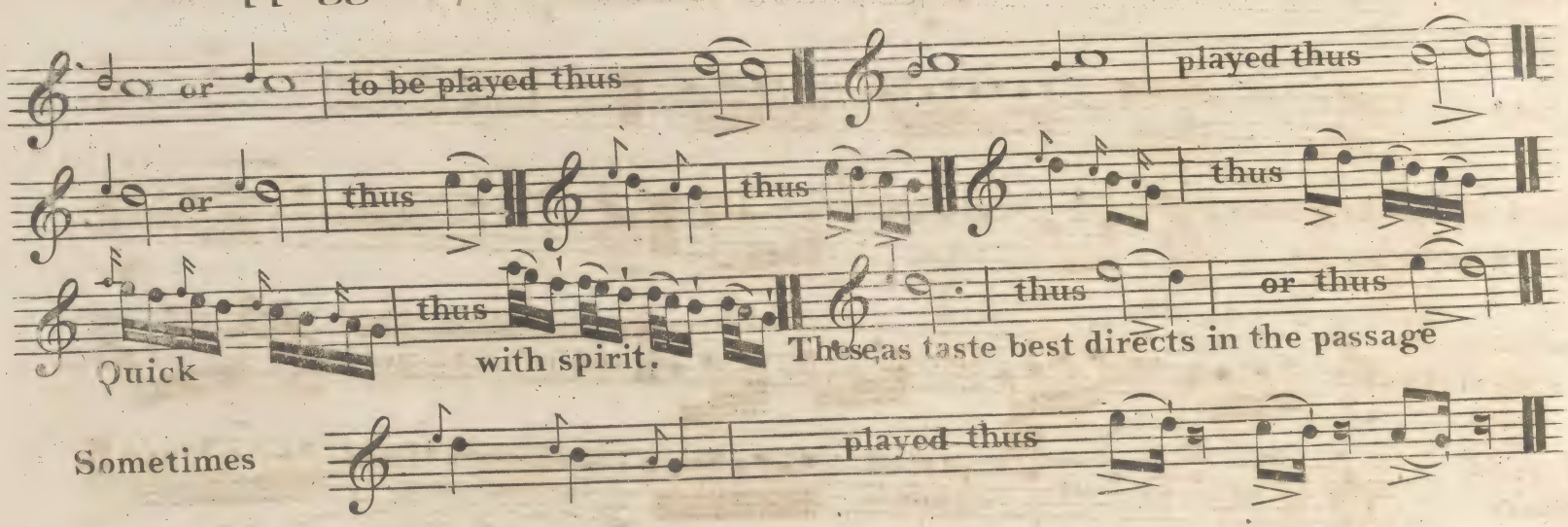
ARPEGGIO, or ARPEGGIATO, requires that the notes of a CHORD shall be played successively; which may be done in various ways.



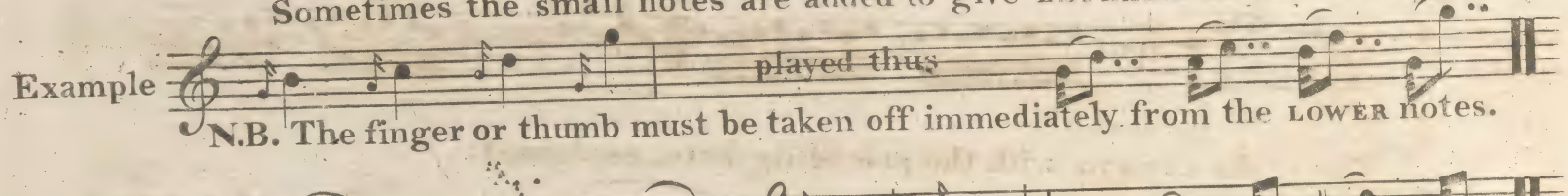
OTTAVA, All' 8va., 8va alta, set over a passage, means that the notes are to be played octave higher: and LOCO, that the notes are to be played again as they are written.

The APPOGGIATURA is a GRACE prefixed to a note, which is always played LEGATO, and with more or less EMPHASIS; being derived from the ITALIAN verb APPOGGIARE, to lean upon, and is written in a SMALL note. Its LENGTH is borrowed from the following LARGE note; and in GENERAL, it is half of its duration; MORE or LESS, however, according to the EXPRESSION of the passage.

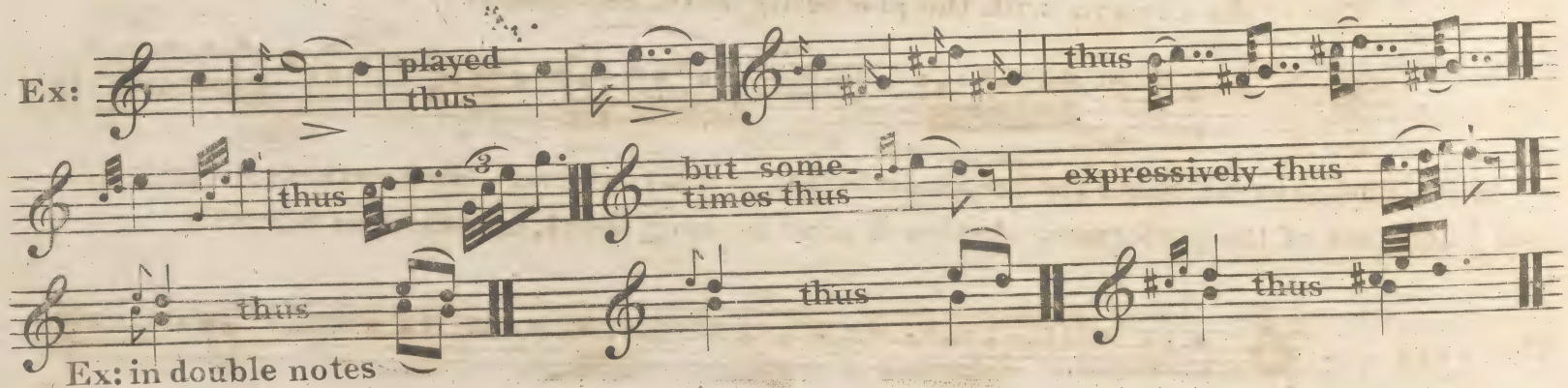
Appoggiaturas, and other Graces in small notes explained.



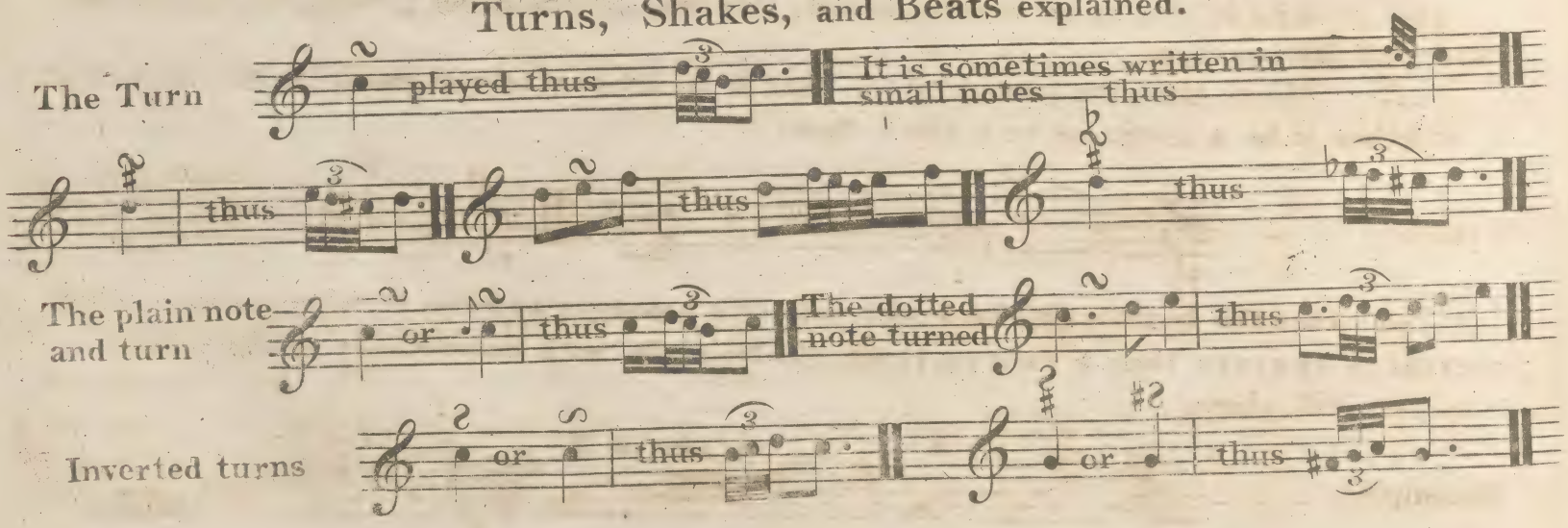
Sometimes the small notes are added to give EMPHASIS to the others.



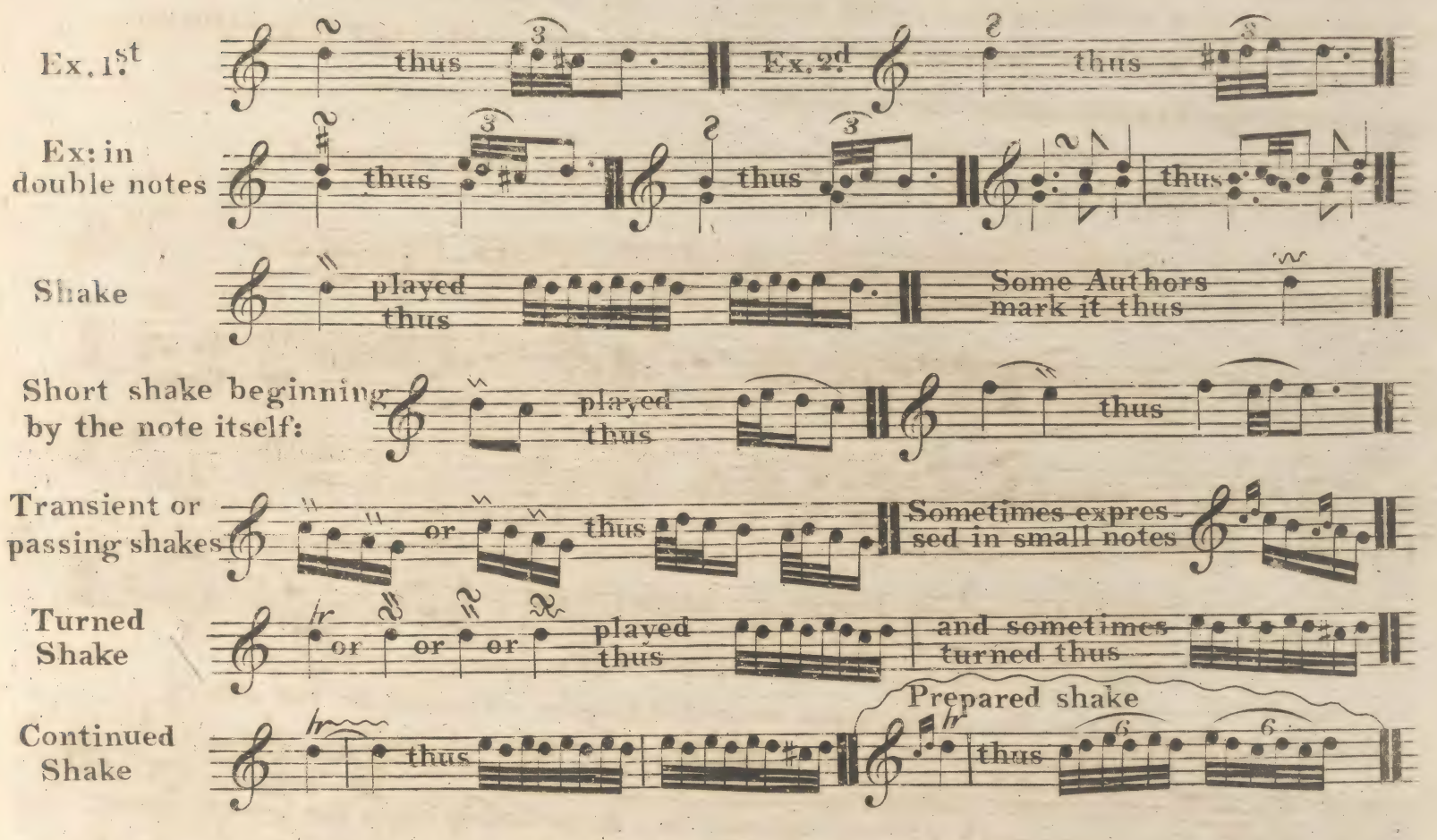
N.B. The finger or thumb must be taken off immediately from the LOWER notes.



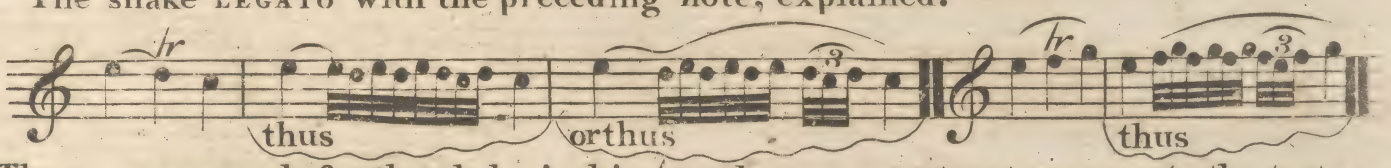
Turns, Shakes, and Beats explained.



N.B. The LOWEST note of EVERY sort of turn is MOSTLY a semitone.

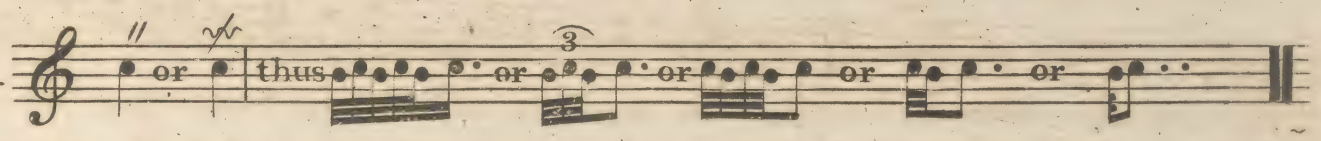


The shake LEGATO with the preceding note, explained.



N.B. The GENERAL mark for the shake is this *tr* and composers trust CHIEFLY to the taste and judgment of the performer, whether it shall be long, short, transient, or turned.

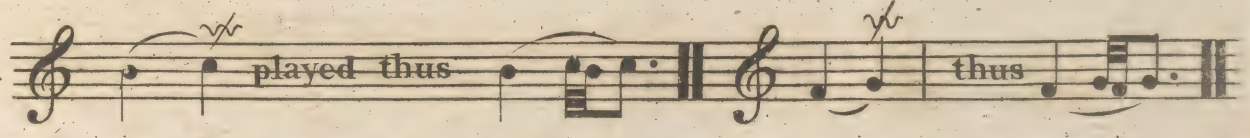
The BEAT – –



The LENGTH of the BEAT is determined, like that of the other graces, by the circumstances of the passage.

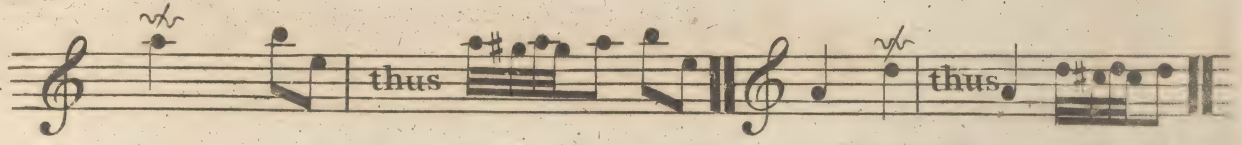
N.B. When the note preceding the beat is an interval of a SECOND, let the beat adopt it, whether it be a semitone or a whole tone:

Example – – –



But when the beat is on the FIRST note of a passage; or when it follows a note, whose interval is GREATER than a SECOND, it should be made with a semitone; as the following examples will show:

Examples – – –

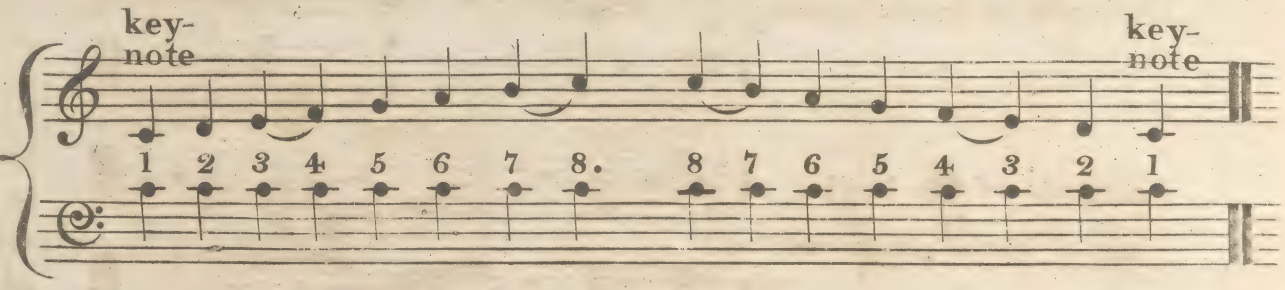


Lastly, let us remark, that the beat is seldom used in modern music.

Major, and Minor Modes or Keys; VULGARLY called Sharp and Flat Keys.

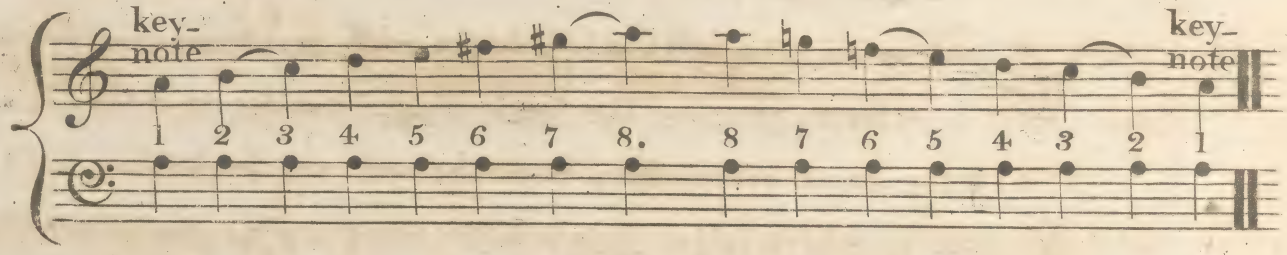
The FUNDAMENTAL note, called the TONIC or KEY-NOTE, of a composition is either in the MAJOR, or MINOR mode. An exposition of the scale in each MODE, will best explain their essential difference.

Ascending and descending scale in the key of C, MAJOR.



N.B. The intervals in THIS scale are in their SIMPLE state; but in the following, they are an octave higher, and are called COMPOUND intervals; still retaining their names of 2d. 3d. 4th. &c, as in their SIMPLE state. The figure 1, stands for a note of the same pitch, called UNISON: this last remark is confined to the foregoing example.

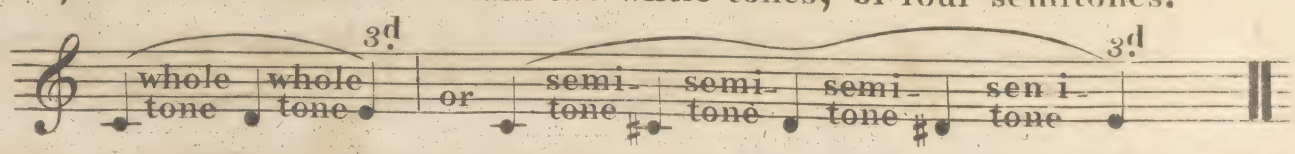
Ascending and descending scale in the key of A, MINOR.



The FIRST DIFFERENCE, which strikes the eye, is, that in the MAJOR-KEY, the semitone lies between the 3d. and 4th., and between the 7th. and 8th. both ascending, and descending: whereas in the MINOR-KEY, it lies between the 2d. and 3d., and between the 7th. and 8th. ascending; but in descending, between the 2d. and 3d. and between the 5th. and 6th. Authors vary, however, in regard to the 6th. and 7th. of the MINOR mode.

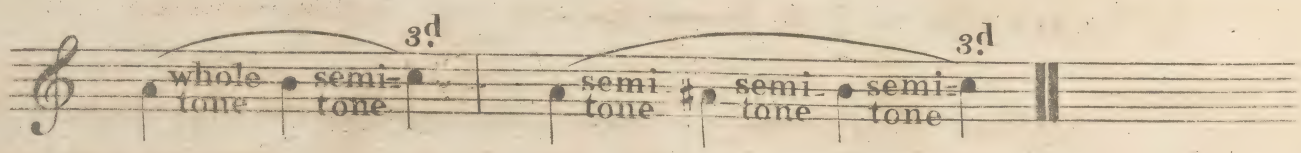
The ESSENTIAL and IMMUTABLE difference, therefore, between the MAJOR and MINOR key, is the interval of the 3rd. which differs by a SEMITONE; for if we analyse the 3rd. in the MAJOR-scale, it will be found to contain two whole tones; or four semitones.

Example —



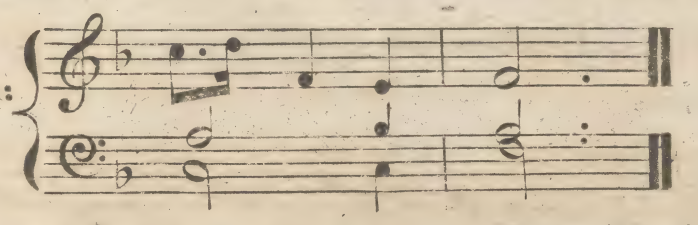
Whereas the 3rd. in the MINOR-scale, will be found to contain one whole tone with a semitone; or three semitones.

Example —



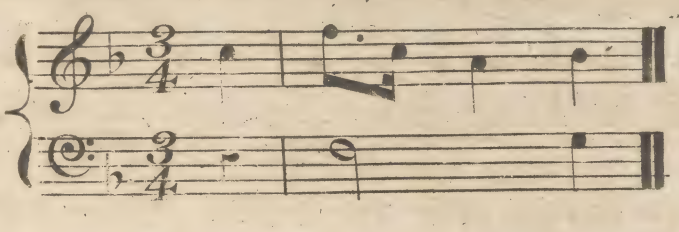
Now, the LAST, and if a chord, the LOWEST note of the bass, in every REGULAR COMPOSITION, is the KEY-NOTE; let the contents then of the first FULL bar be examined, (treble and bass,) where, if the 3d be major, the piece is said to be in SUCH a key major.

Example of a conclusion:



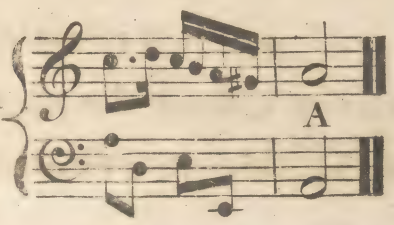
The LAST and LOWEST note of the bass is F.

Example of the beginning of the same piece:

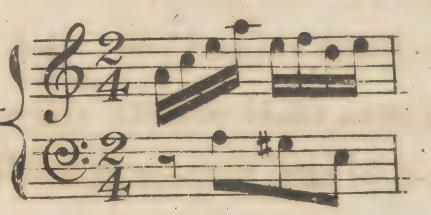


the 3d of F, which is A in the first FULL bar, is MAJOR, therefore; the piece is in F MAJOR.

Example of a MINOR ending



Example of the beginning:



here the 3d of A is MINOR, the piece is therefore in A MINOR.

N.B. Sometimes a composition in a MINOR mode may have a MAJOR ending; for which reason, it is safer to examine the beginning, in order to determine the MODE.

Let the Pupil remember, that the NATURAL major-key is C; and the NATURAL minor-key is A; which latter is called the RELATIVE MINOR to the former; and that every MAJOR-KEY has its relative MINOR in the same proportion, namely, one tone and semitone UNDER; as will be shown in the collection of scales.

Explanation of Various Terms.

The degree of velocity in every composition is ascertained by some ITALIAN word or words prefixed to it: as ADAGIO, POCO ALLEGRO, &c.

We shall annex a list of the terms mostly in use; beginning by the SLOWEST degree, which is ADAGIO; and gradually proceeding to the QUICKEST, which is PRESTISSIMO. —

1 ADAGIO	6 ANDANTINO	11 MAESTOSO	16 SPIRITOSO
2 GRAVE	7 ANDANTE	12 CON COMMODO	17 CON BRIO
3 LARGO	8 ALLEGRETTO	13 ALLEGRO	18 CON FUOCO
4 LENTO	9 MODERATO	14 VIVACE	19 PRESTO
5 LARGHETTO	10 TEMPO GIUSTO	15 CON SPIRITO	20 PRESTISSIMO

Various other terms are sometimes added to the preceding, in order to MODIFY or EXTEND their meaning, as: NON TROPPO ALLEGRO, not too quick &c.

We shall subjoin some of the most common, with their explanation.

Molto, di molto, or Assai, very. Non troppo, not too much. un poco, a little. Quasi, almost. Più, more. Meno, less. Più tosto, rather. Sempre, always. Ma, but. Con, with. Senza, without. Minuetto a tempo di ballo, dancing-minuet time.

To determine more particularly the style of performing, some of the following terms are also used: Mesto, or Flebile, in a melancholy style. Cantabile, in a singing and graceful manner. Affettuoso, in an affecting and tender manner. Con moto, with a certain degree of vivacity. Grazioso, in a graceful and elegant manner. Brillante, with brilliancy and spirit. Agitato, agitated; with passion and fire. Con espressione, or con anima, with expression; that is, with passionate feeling, where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects. Scherzando, in a playful and light manner. Sostenuto, to sustain or hold on, the notes their full length. Tenuto, or abbreviated thus, ten: to hold a note its full length. A tempo, in strict time. Ad libitum, at pleasure or discretion, with regard to time; introducing in certain cases an embellishment. Tempo primo, or Primo tempo, in the original time. Rallentando, or Ritardando, gradually slackening the time.

Smorzando, Morendo, or Perdendosi, extinguishing gradually the sound till it be almost lost. Calando, or mancando, diminishing by degrees the sound, or slackening almost imperceptibly the time; or both. Da Capo, abbreviated thus: D.C. to return to, and end with, the first strain. Volti Subito or V.S. turn over quickly.

The Latin word Bis, means twice; it is generally placed over a passage within a curve line, which denotes the extent of the repeat.

Fingering.

To produce the best effect, by the easiest means, is the great basis of the art of fingering. The effect, being of the highest importance, is first consulted; the way to accomplish it is then devised; and that mode of fingering is preferred which gives the best effect, tho' not always the easiest to the performer. But the combination of notes being almost infinite, the art of fingering will best be taught by examples.

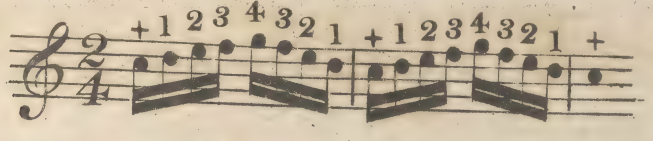
Preliminary Directions.

The hand and arm should be held in an horizontal position; neither depressing nor raising the wrist: the seat should therefore be adjusted accordingly. The fingers and thumb should be placed over the keys, always ready to strike; bending the fingers in, more or less in proportion to their length. All unnecessary motion must be avoided.

Let the pupil now begin to practise, SLOWLY at first, the following passage; observing to keep down the first key till the next has been struck, and so on.

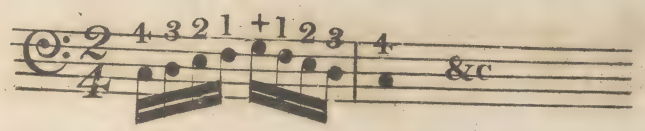
The + is for the thumb, and 1, 2, 3, 4, for the succeeding fingers.

Right Hand ___



and so on, a great many times.

Left Hand ___

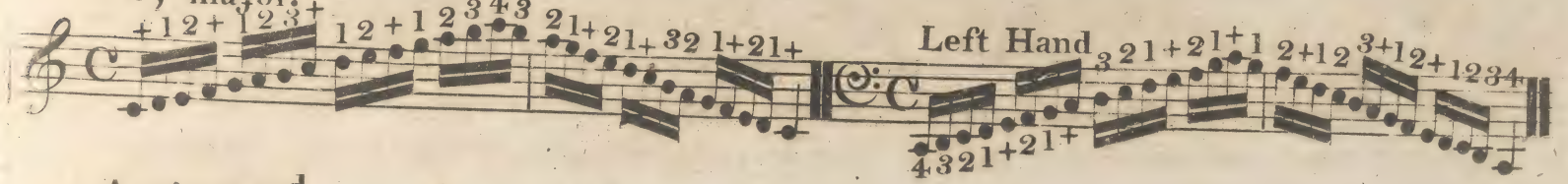


N.B. Let every note be played even, in regard to time; and with equal strength.

Scales in all the MAJOR keys, with their relative MINORS, which ought to be practised daily.

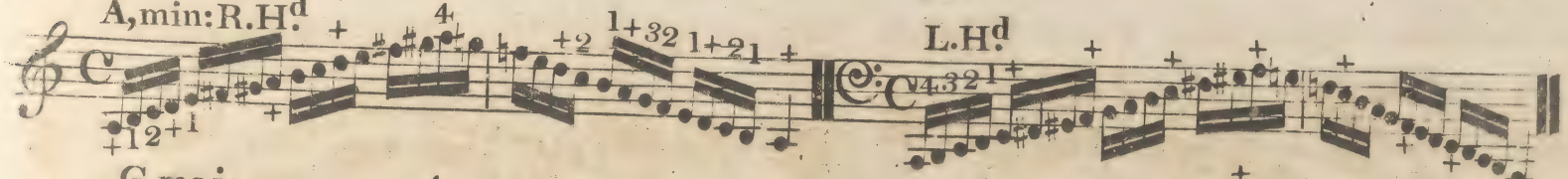
Right Hand

C, major.



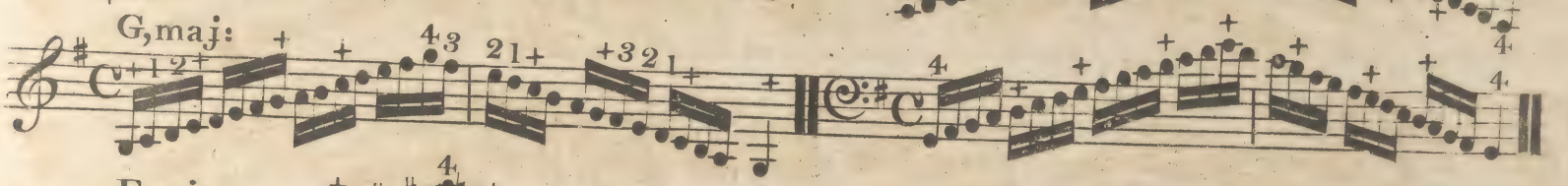
Left Hand

A, min: R.H.d

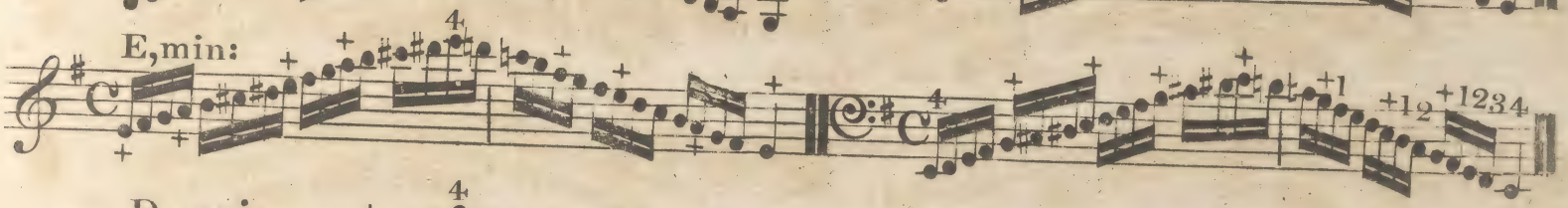


L.H.d

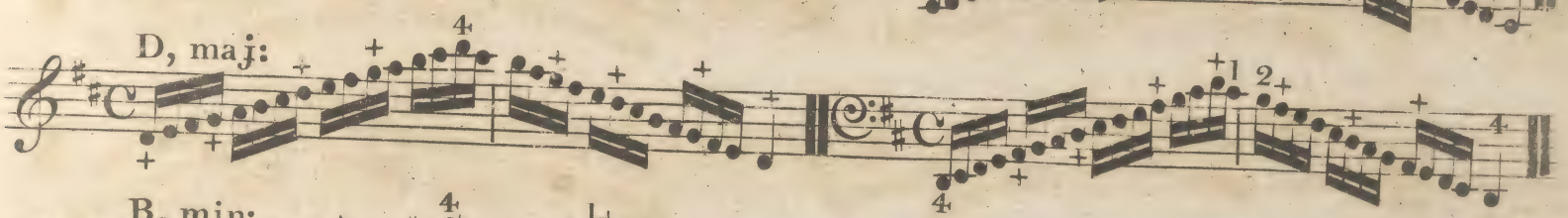
G, maj:



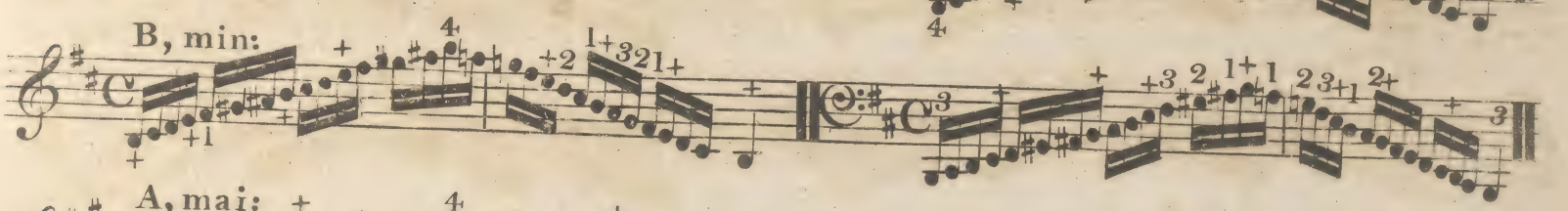
E, min:



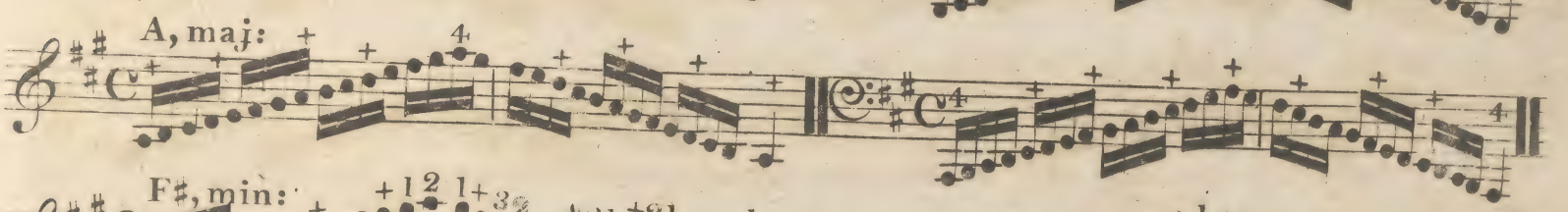
D, maj:



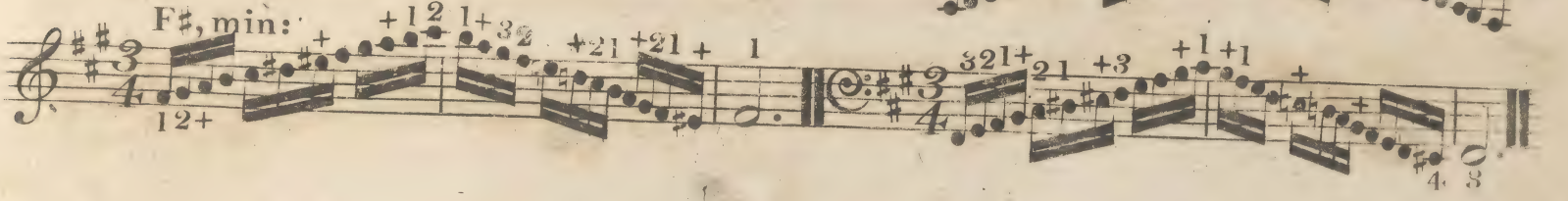
B, min:

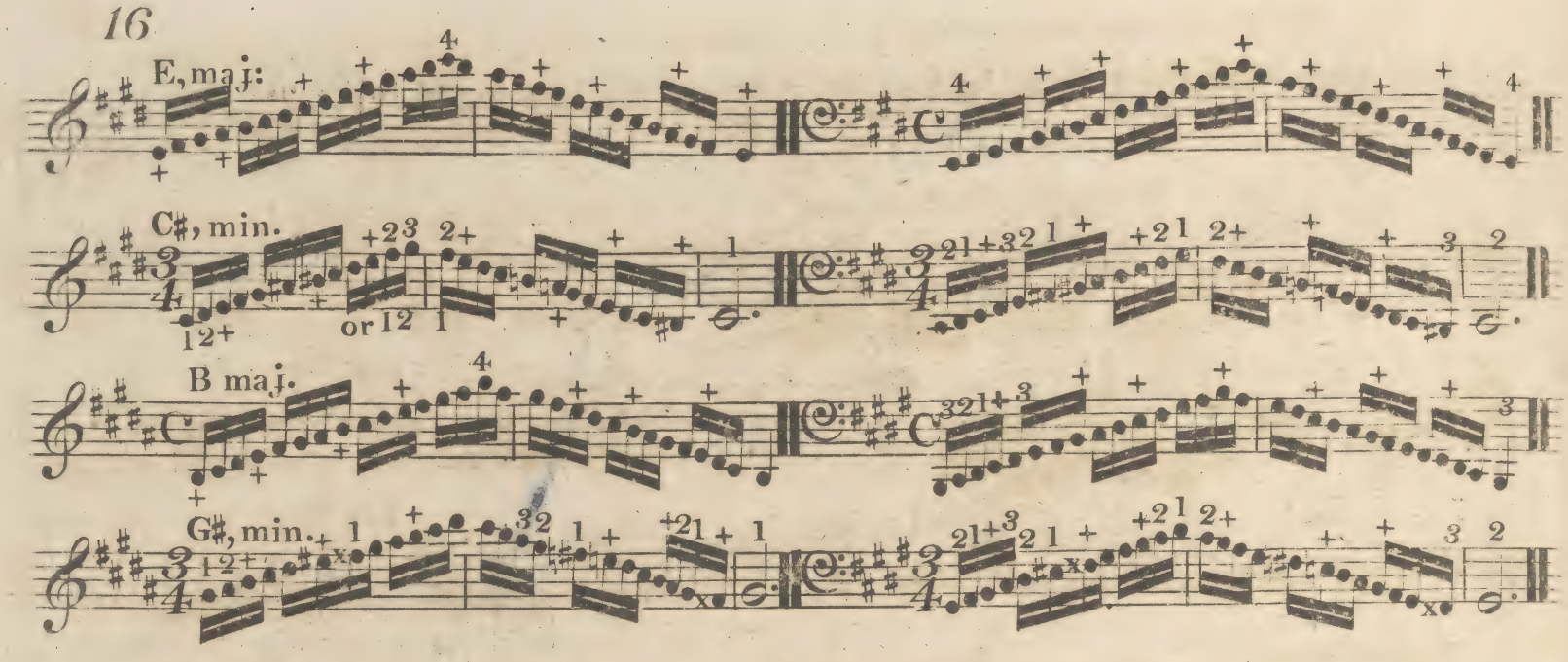


A, maj:

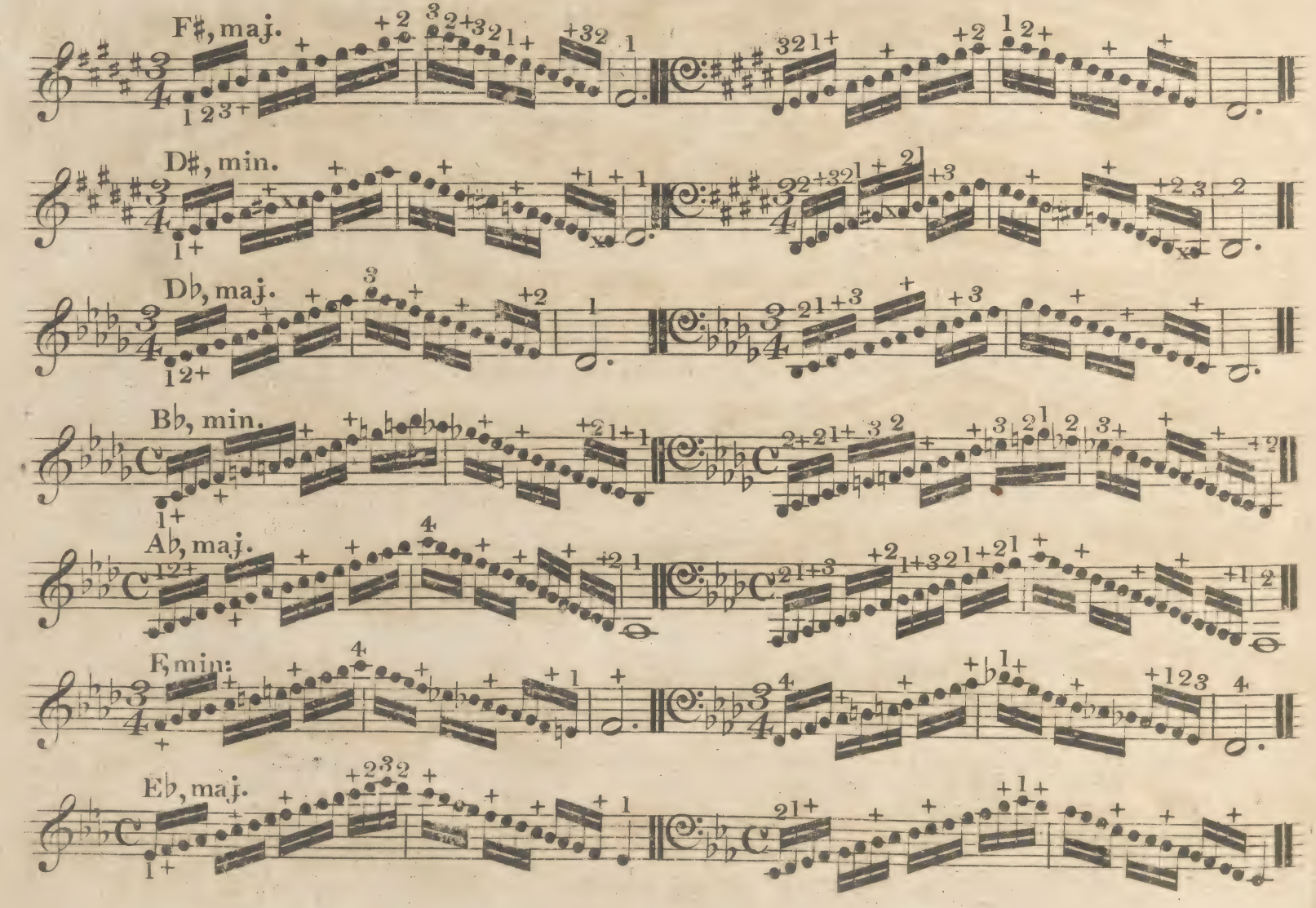


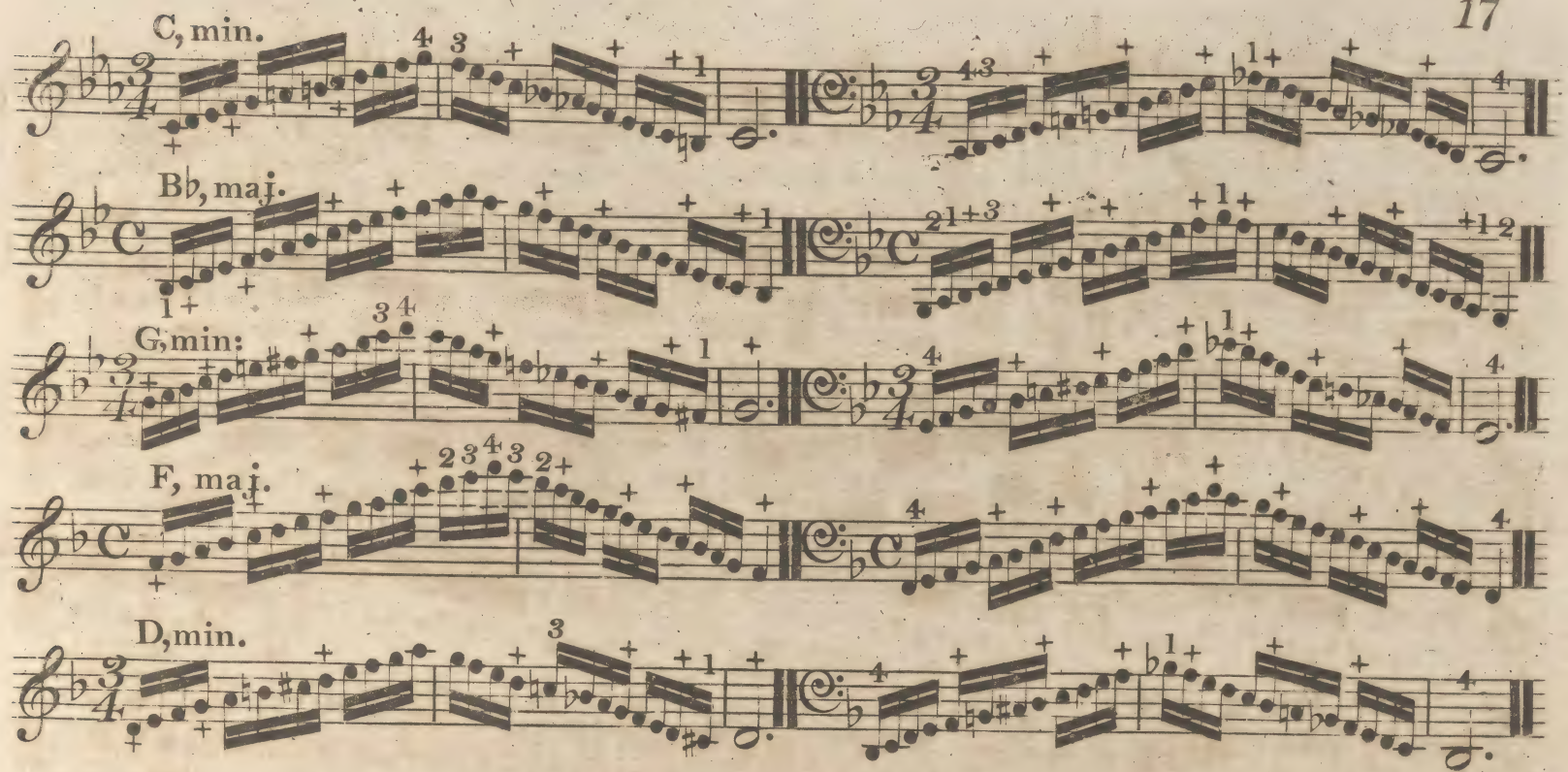
F♯, min:



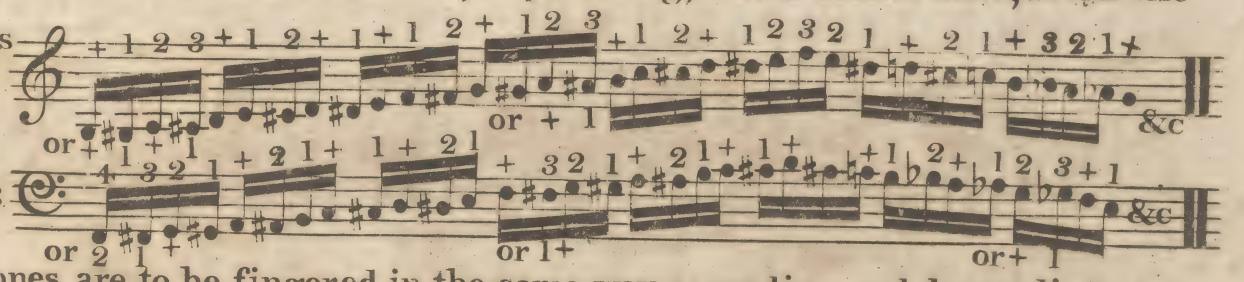


N.B. The ♮♯ means that the double sharp is taken away, and that the note is to be played with a single sharp. The single flat is reinstated in a similar manner, after the double flat, as we have before remarked.





N.B. All the preceding Scales should be extended, in practising, 2 or 3 octaves more, as likewise the Scale of semitones for the right hand:



and for the left hand:

N.B. The semitones are to be fingered in the same way, ascending and descending.

General Remarks on the foregoing Scales.

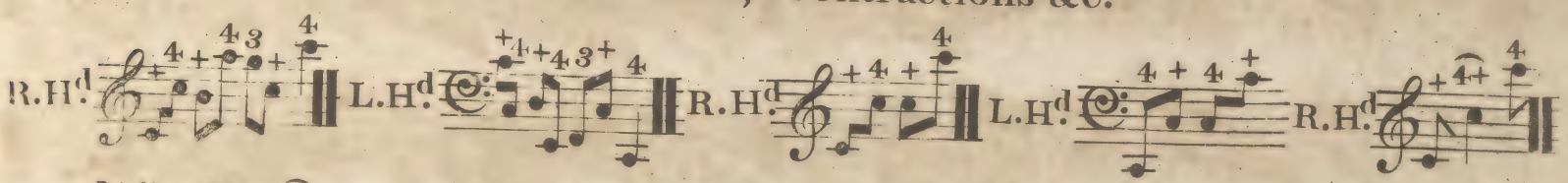
—The right hand has the thumb on the KEY-NOTE or TONIC, and on the 4th of the KEY-NOTE, in the following MAJOR and MINOR keys: C, G, D, A, E and B.

In all MAJOR keys with one or more flats, the thumb is put on C, and F.

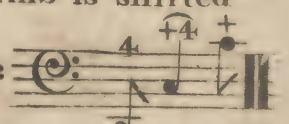
—The left hand has the thumb on the KEY-NOTE, and on the 5th of the KEY, in the following MAJOR and MINOR keys: F, C, G, D, A, and E.

In the MAJOR keys of B♭, E♭, A♭, and D♭, the thumb is put on the 3d and 7th of the key..

Extensions, Contractions &c.



N.B. The ⌢4+ means that after striking C with the 4th finger, the thumb is shifted on the key without striking it. In a similar manner the left hand, thus:

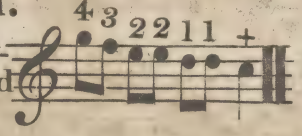


Which mode of fingering should be much practised in various ways, the LEGATO-STYLE requiring it very frequently.

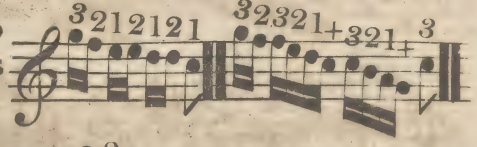
The shakes should be practised with every finger, not excluding the thumb; and upon the short as well as long keys.

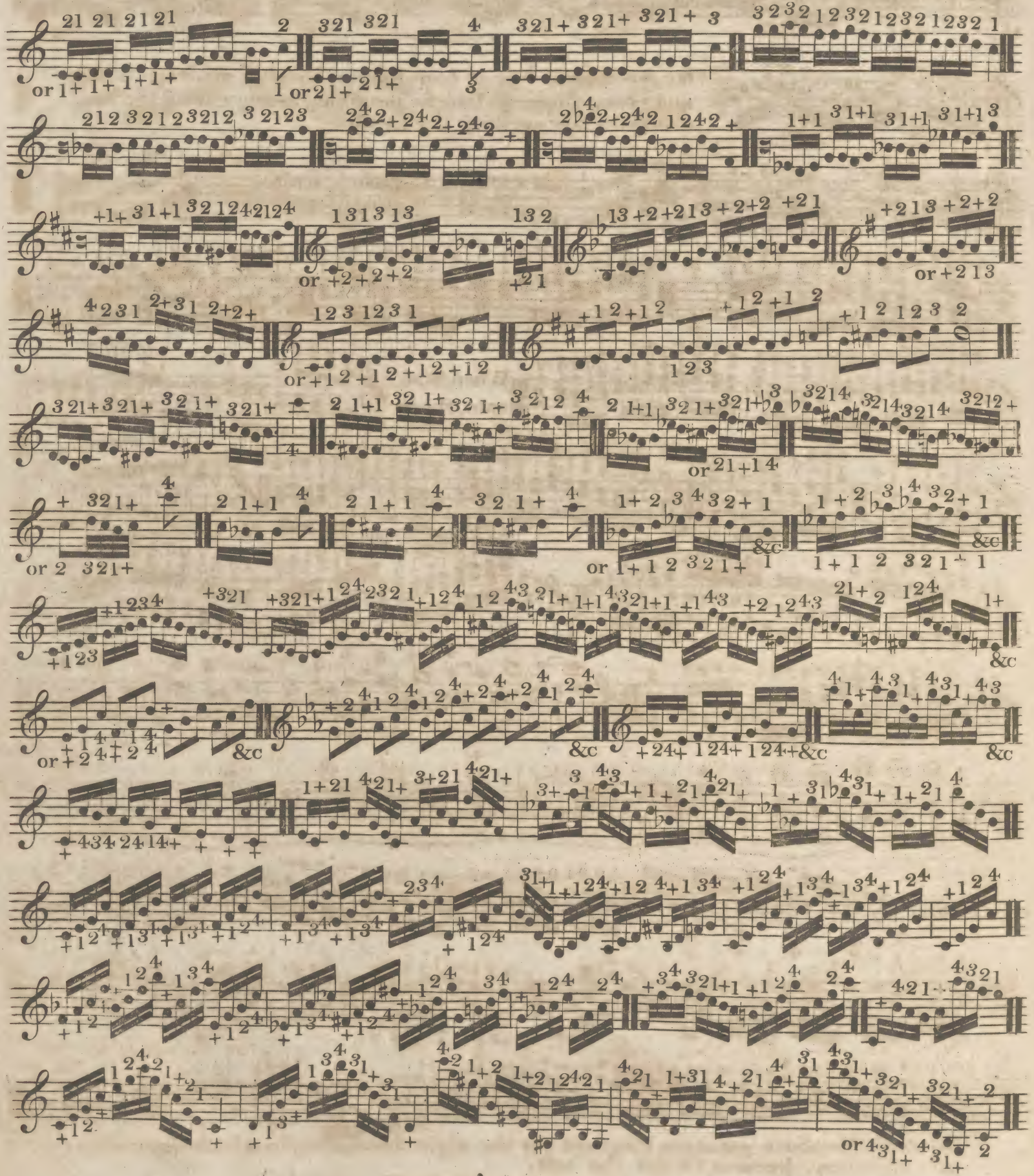
N.B. The major part of the following exercises may be postponed at discretion, till the Pupil has attained some readiness of hand.

Examples of fingering for the right hand.

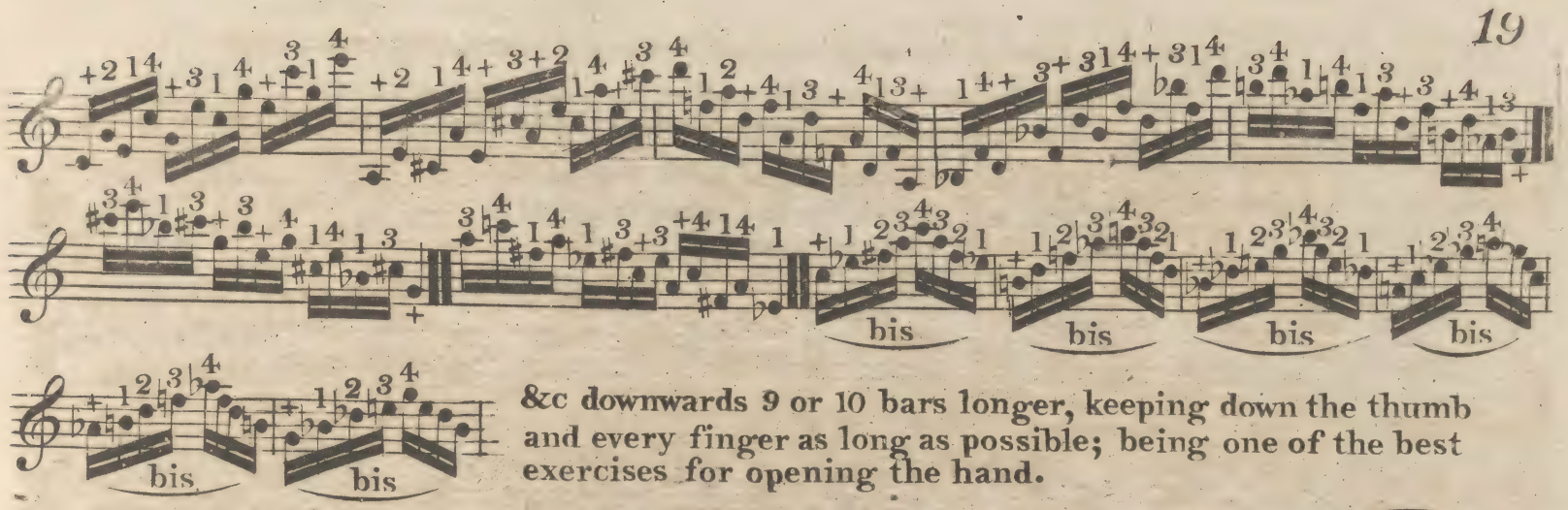


But when the notes repeat too quick for the same finger, it is then necessary to change.

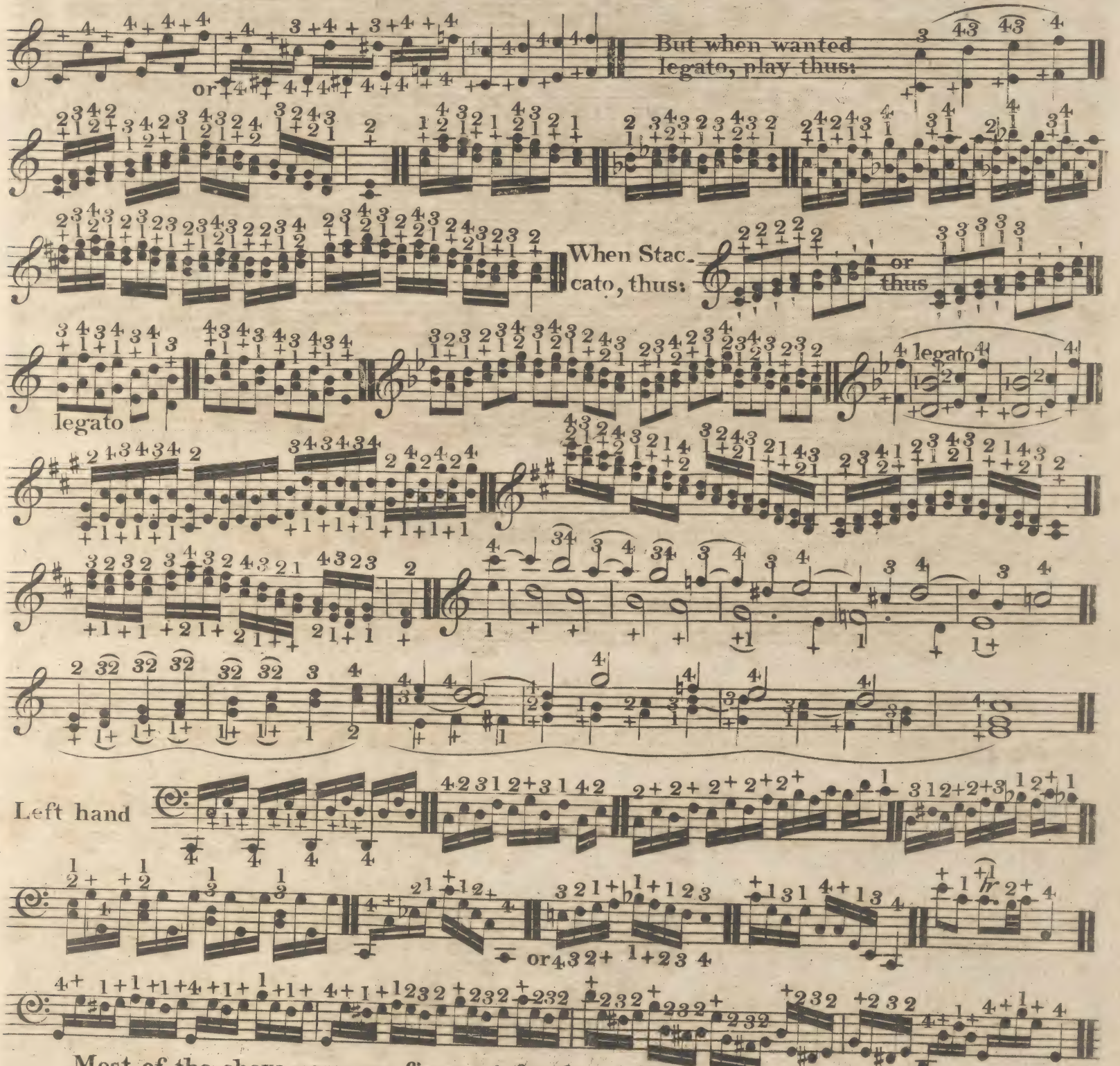




Clementi's Introd:



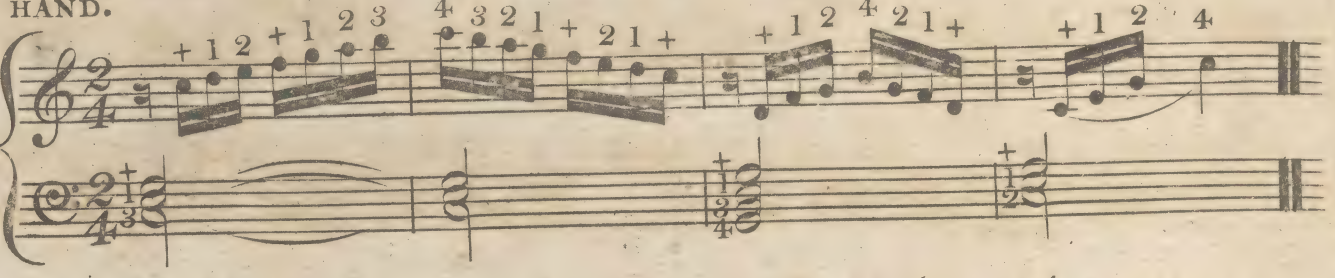
&c downwards 9 or 10 bars longer, keeping down the thumb and every finger as long as possible; being one of the best exercises for opening the hand.



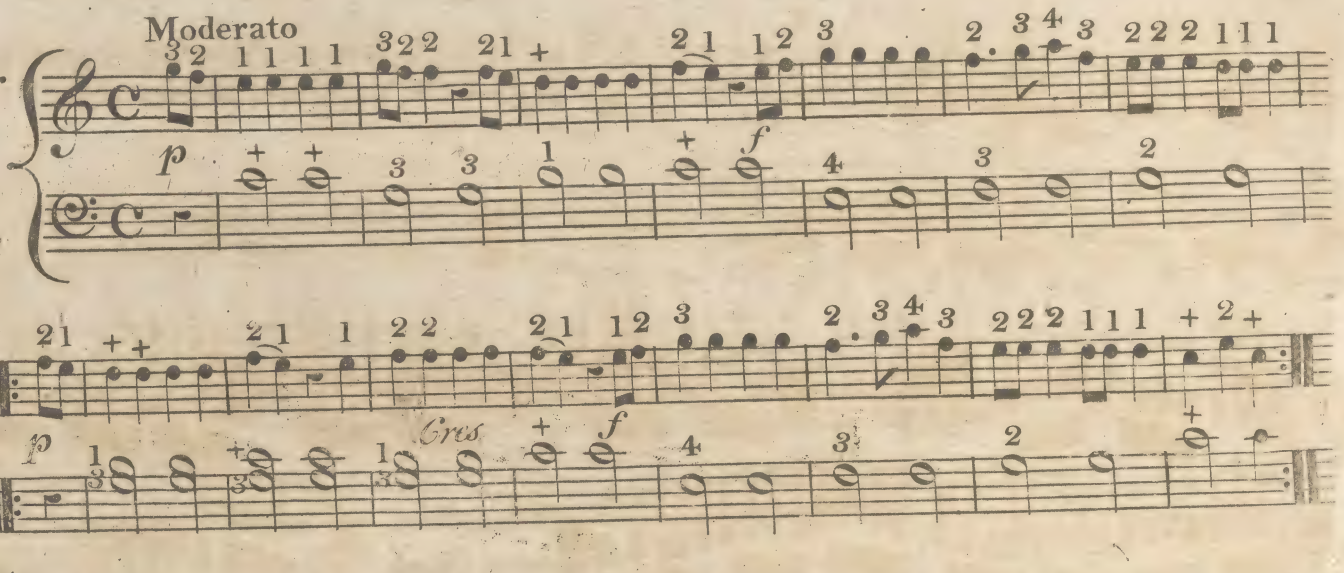
Most of the above passages fingered for the right hand, may, by a little ingenuity and industry, become fit for the left.

There is but ONE WAY of PROPERLY fingering certain passages; but as a great number may be VARIOUSLY fingered, the author has preferred, throughout the work, that mode which he thought would produce the BEST EFFECT, and conduce most to the IMPROVEMENT of the HAND.

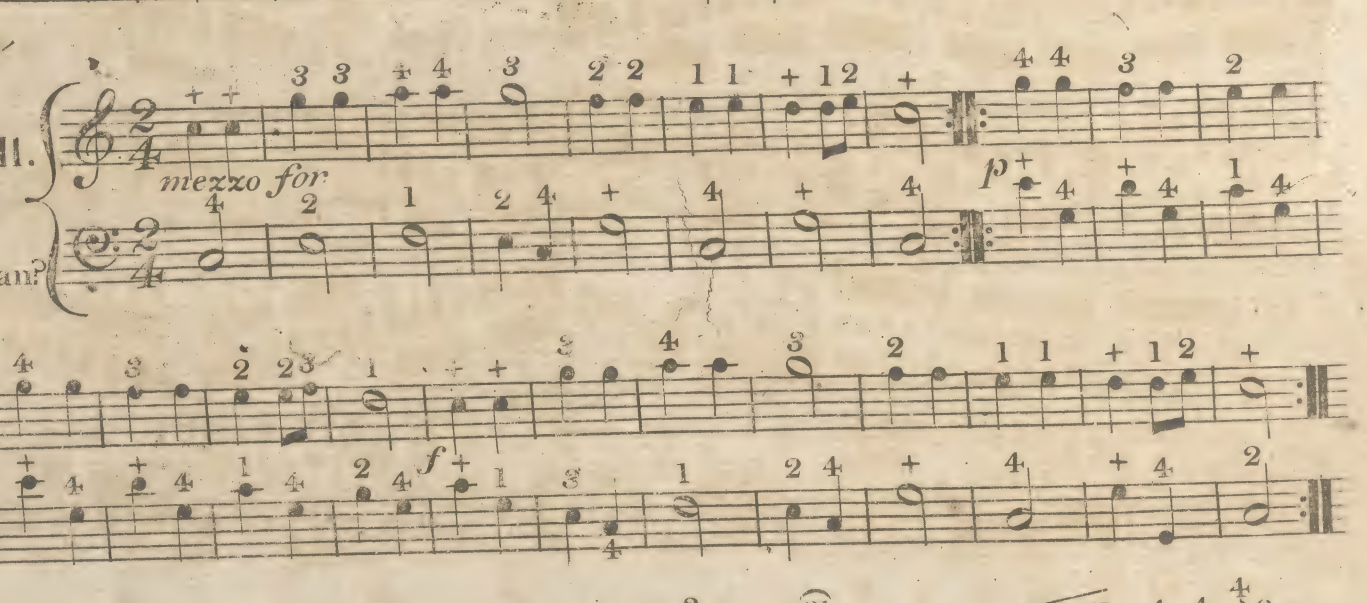
Prelude
in C major
by M. Clementi.



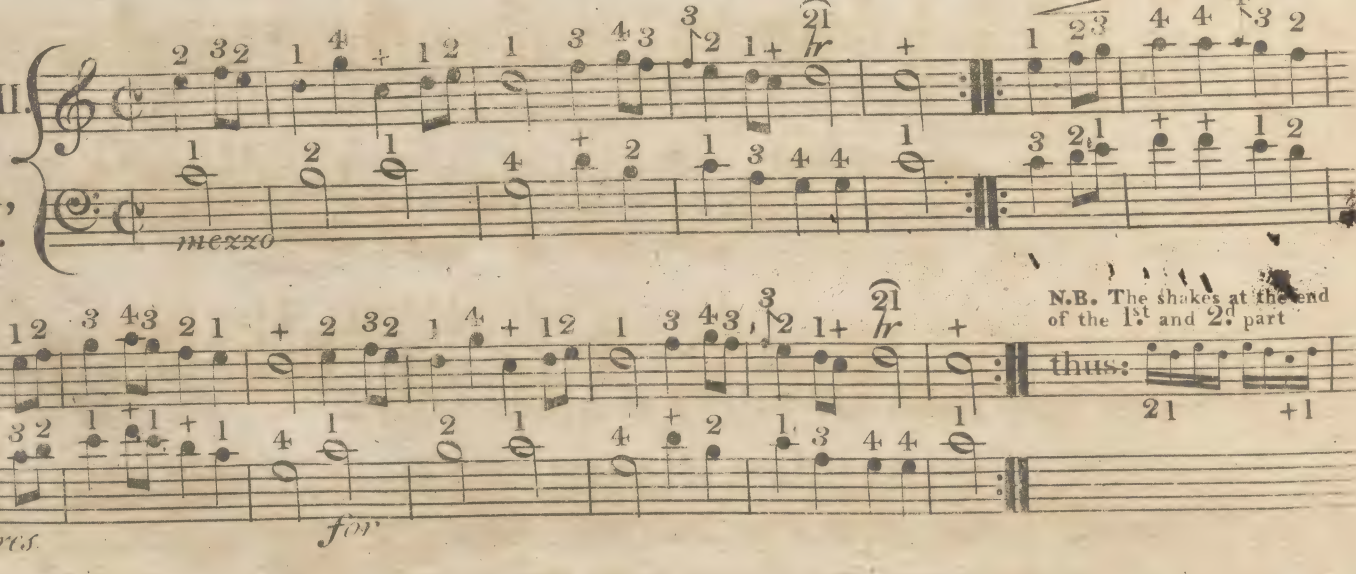
LESSON I.
Away with
melancholy,
by MOZART.



LESSON II.
Ah vous
dirai-je, maman?



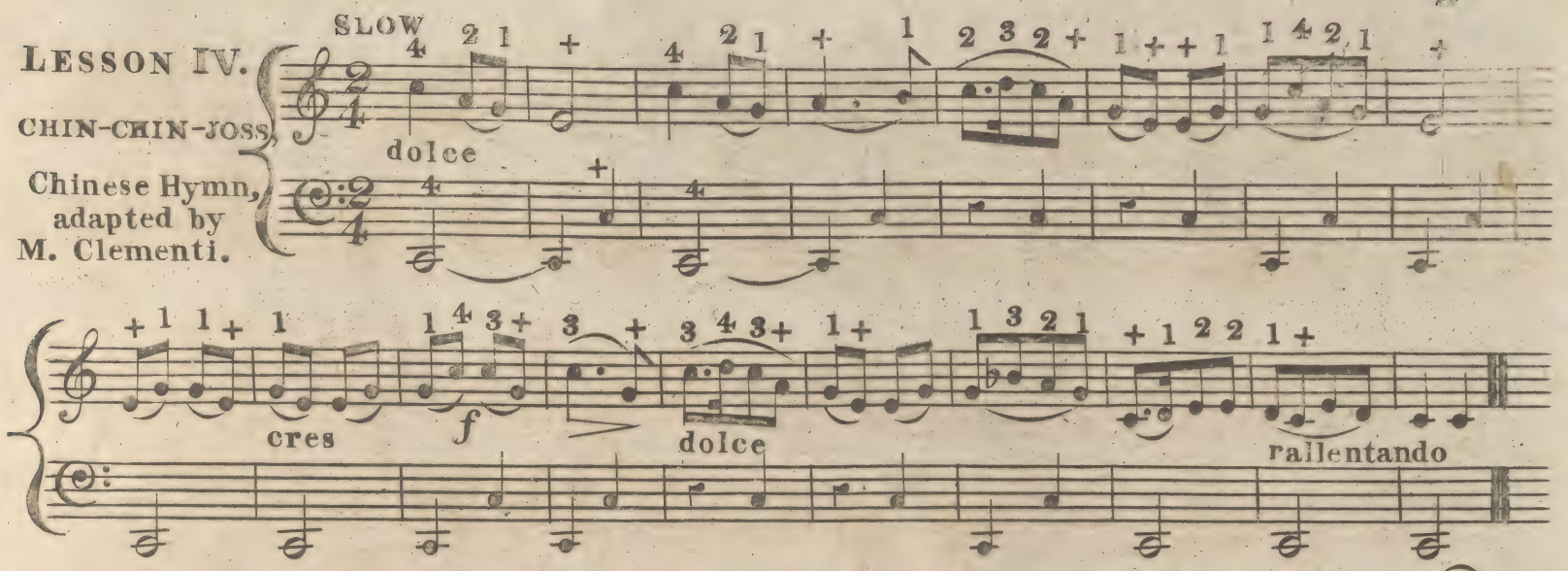
LESSON III.
Air
in ATALANTA,
by HANDEL.



LESSON IV.

CHIN-CHIN-JOSS,

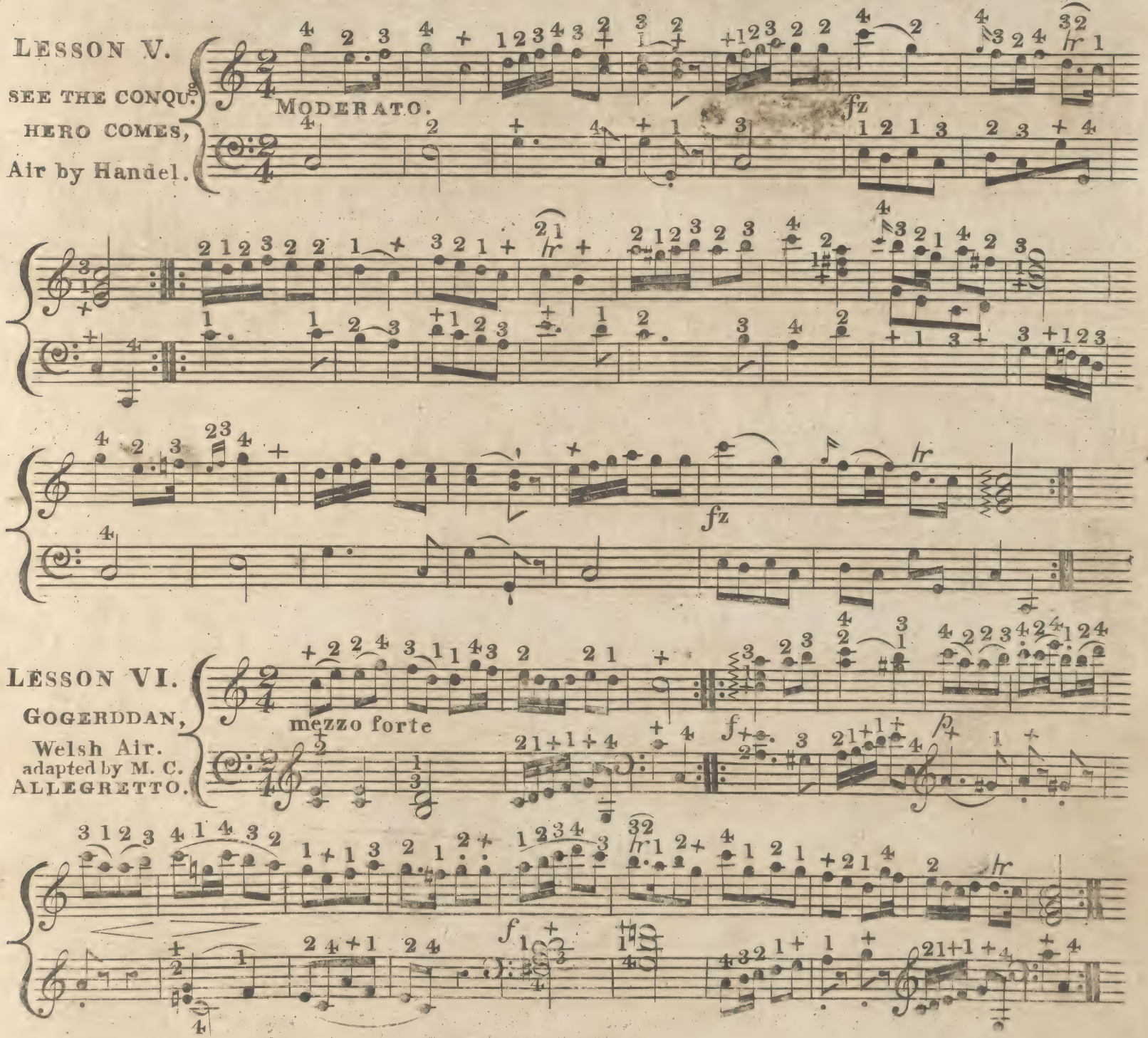
Chinese Hymn,
adapted by
M. Clementi.



LESSON V.

SEE THE CONQU.S
HERO COMES,

Air by Handel.



LESSON VI.

GOGERDDAN,

Welsh Air.
adapted by M. C.
ALLEGRETTO.

MODERATO

LESSON VII
The Cambrian Foresters.
CODIAD YR HEDYDD.
Welsh Air, adapted by M. Clementi.

f *p* *f* *p*

f

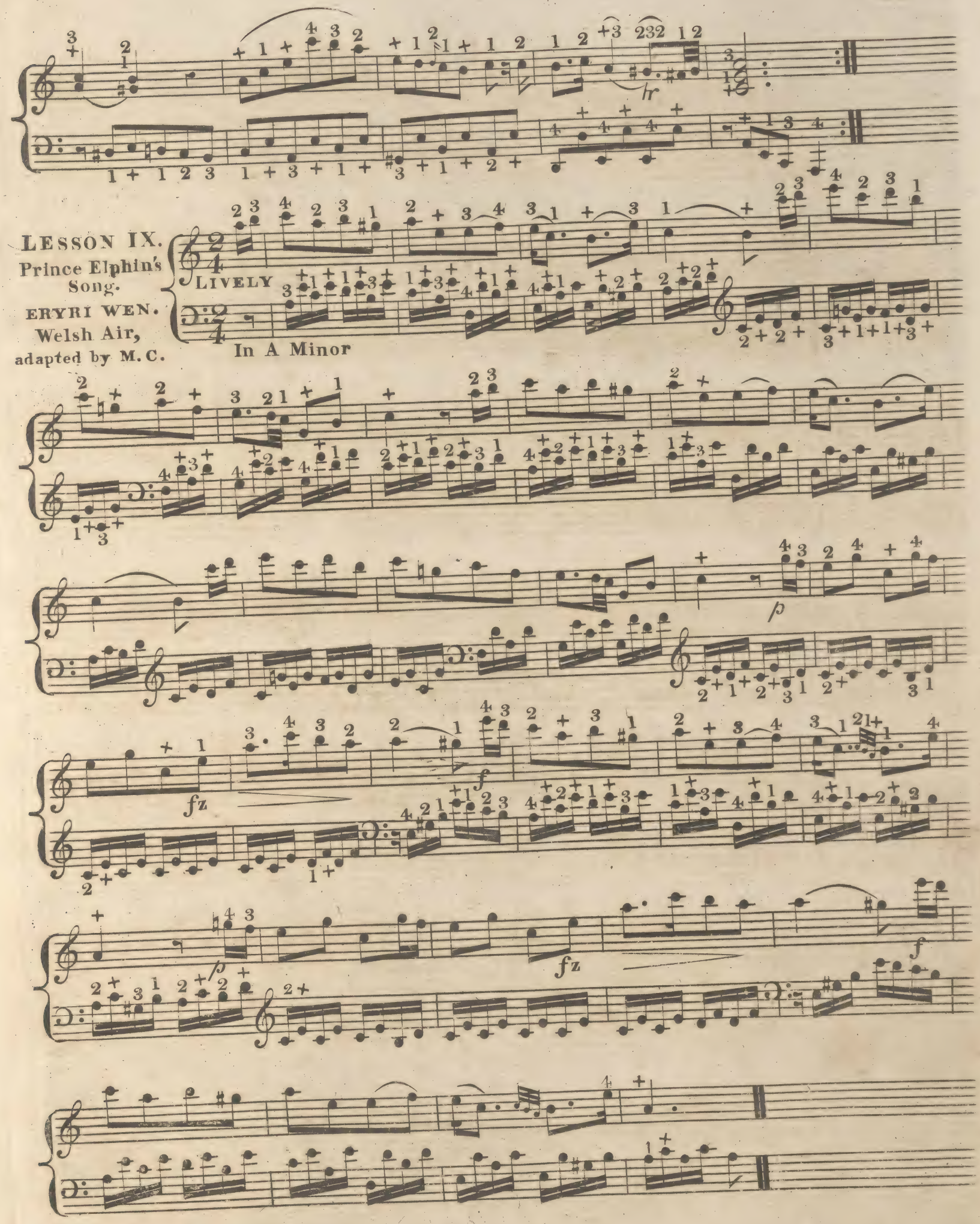
PRELUDE
in A minor,
by M. C.

Legato

LESSON VIII
The Dying Bard
DAFYDD Y GARREG WEN.
Welsh Air, adapted by M. C.

PLAINTIVE

In A Minor


LESSON IX.
Prince Elphin's Song.
ERYRI WEN.
Welsh Air,
adapted by M. C.

In A Minor

PRELUDE

in F major,
by M. C.

LESSON X

AH! VOUS DIRAI-JE

with a moving Bass
adapt.d by M. C.

LESSON XI.

TURKISH MARCH
adapt.d by M. C.

LESSON XII.

PERSIAN AIR,
adapd by M. C.

dolce
ANDANTE INNOCENTE

pp

f

dolce

p sempre legato

pp

morendo

dolce

pp rallentando

AFTER THIS, THE PUPIL MAY PRACTISE CLEMENTI'S FINGERED SONATINAS, AND THEN PROCEED WITH THE REMAINDER OF THESE LESSONS.

Clementis Introd:

LESSON XIII

TWEED SIDE.

Scotch Air,
adapt.d by M. C.

ADAGIO.

dolce

mezzo

LESSON XIV

ULICAN DUBH OH!

Irish Air,
adapd by M. C.

LARGHETTO
PATETICO.

dolce

cres

dim

ten

PRELUDE

in D minor,
by M. C.

LESSON XV.

OF NOBLE RACE WAS SHENKIN

Welsh Air,
adapd. by M. C.

In D Minor

PRELUDE
in G major,
by M. C.

LESSON XVI.

HOPE TOLD A
FLATT'RING TALE.

comp.d by Paisiello, and
adap.d by M. C.

ANDANTINO

p

ten

sempre legato

fz

fz

Ad libitum

fz

p

A tempo

cres

f *f* dim dolce

cres *f* *ff*

LESSON XVII

MALLI BAN,
Irish Air,
adap.d by M.C.
ADAGIO AMOROSO

dolce
sempre legato

f *fz* dolce

fz *pp*

LESSON XVIII.

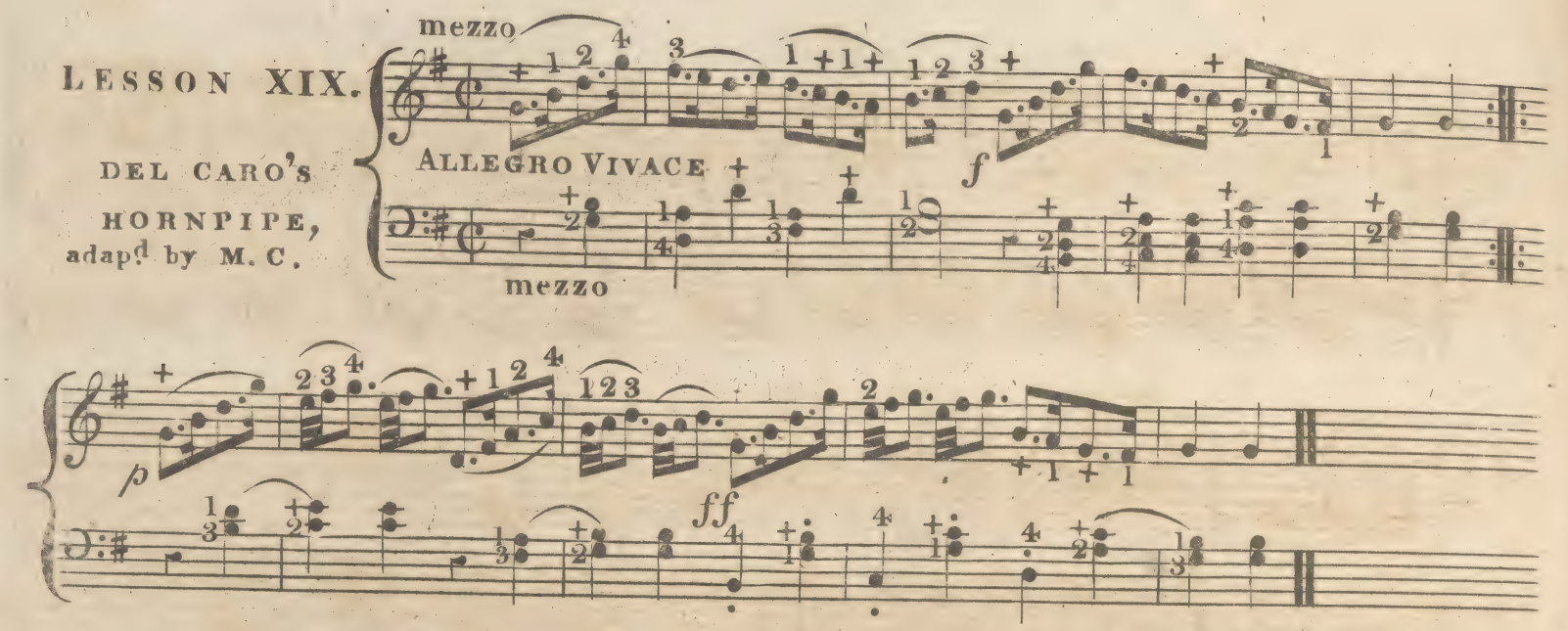
DENNIS DON'T BE
THREATENING,

Irish Air.
adap.d by M. C.

ALLEGRO

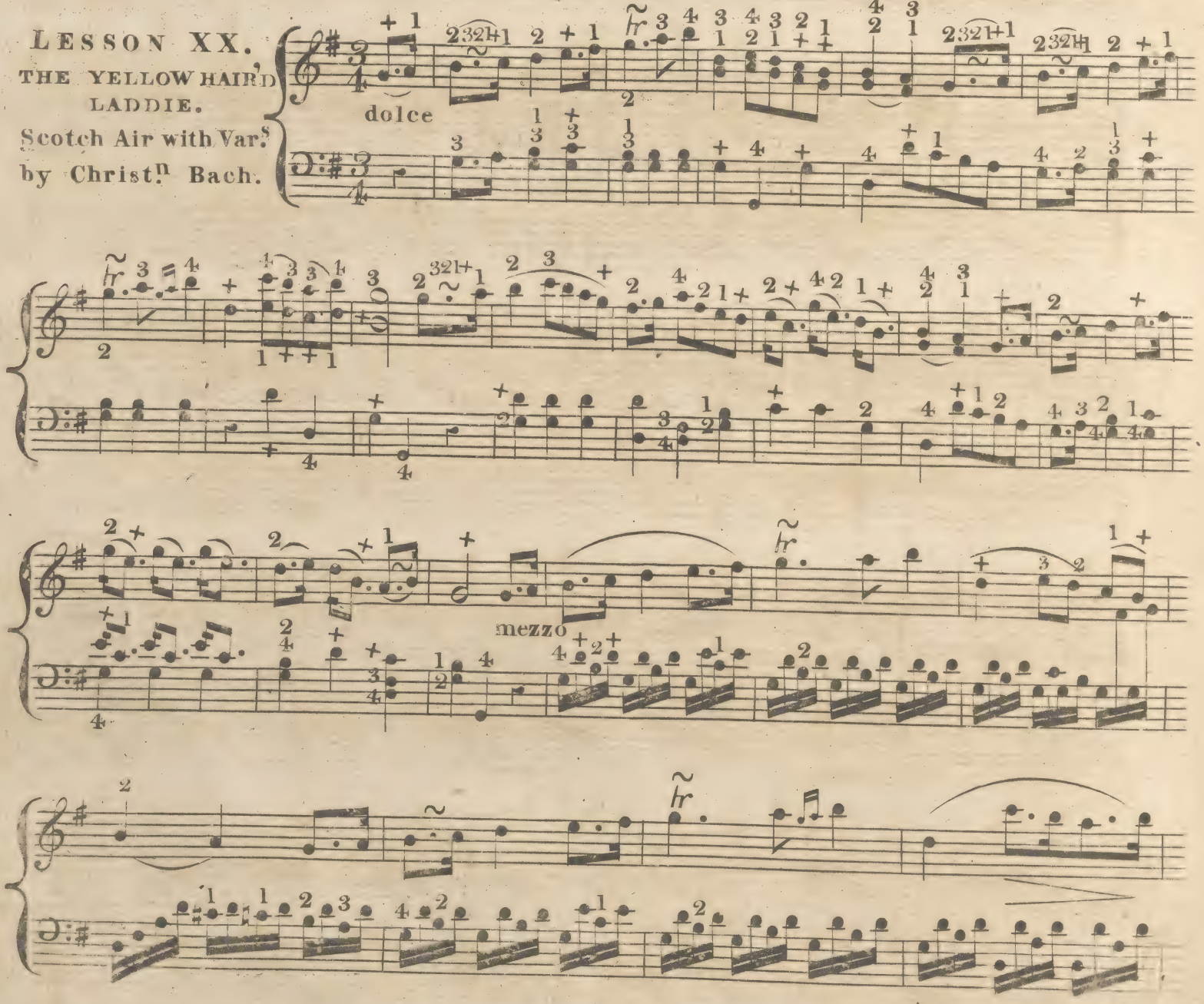
LESSON XIX.

DEL CARO's
HORNPIPE,
adapd by M. C.



LESSON XX.

THE YELLOW HAIR'D
LADDIE.
Scotch Air with Vars
by Christn Bach.



cres

ANDANTE

LESSON XXI
Triste Raison
adapd by M.C.

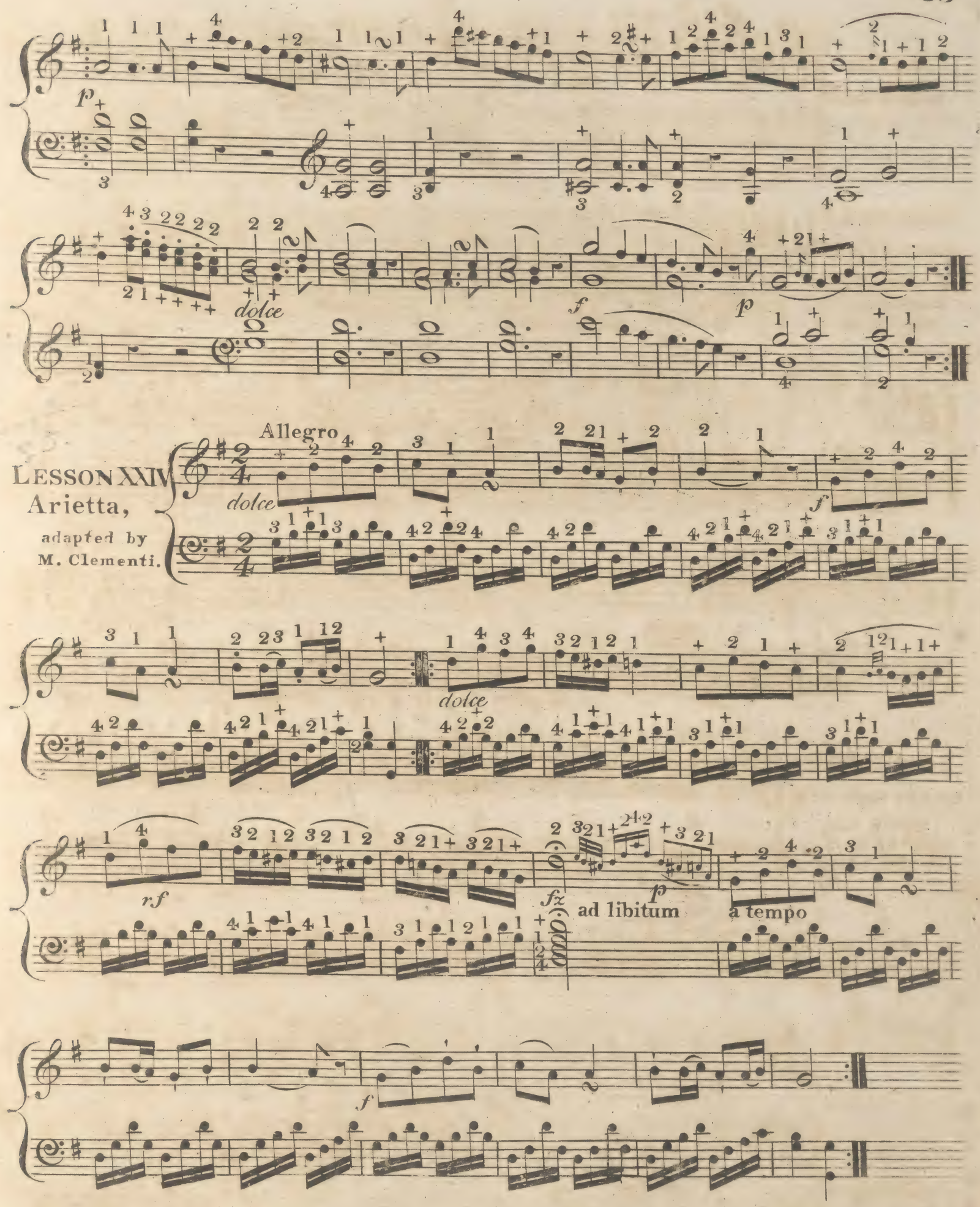
The turn on the double note in the fifth bar is to be played thus

LESSON XXII
Fal. lal. la..
AIR in the CHEROKEE.
adapd by M.C.

LESSON XXIII
by PLEYEL.

LARGHETTO

dolce



LESSON XXIV
Arietta,
adapted by
M. Clementi.

PRELUDE
in E minor,
by M. C.

LESSON XXV.
BLACK EY'D SUSAN.
LARGHETTO
ESPRESSIVO.
Adap.d by M. C.

In E minor

dolce e sempre legato

LESSON XXVI.
WYRES NED PUW.
Welsh Air,
adap.d by M. C.
MODERATO.

In E minor

PRELUDE
in D major,
by M. C.

L. H.d

Clementis Introd.

LESSON XXVII

A favorite Spanish Air, arranged as a Rondo by Steibelt.

ped

ped

ped

8va

8va

loco

smorzando pp

ped

PRELUDE in B flat major, by M. C.

Clementis Introd.

LESSON XXVIII

LINDOR

an AIR, adapt.d

by M. Clementi.

Allegretto

LESSON XXIX

MINUET & TRIO

by MOZART

a tempo di ballo

LESSON XXX

TRIO

fz

MIN. D.C.

LESSON XXXI

GAVOTTA in OTHO
by HANDEL.

Clementis Introd:

LESSON XXXII.

THEMA with Var.s

by J. Woelfl.

PRESTO

VAR: I.

VAR. II

Susan Cooper

Louisa Cooper

Lucy Cooper

pp ff pp

p ff p cres f mezzo

ff mezzo ff f

ff

loco

LESSON XXXIII

WALTZ
by BEETHOVEN.

Presto

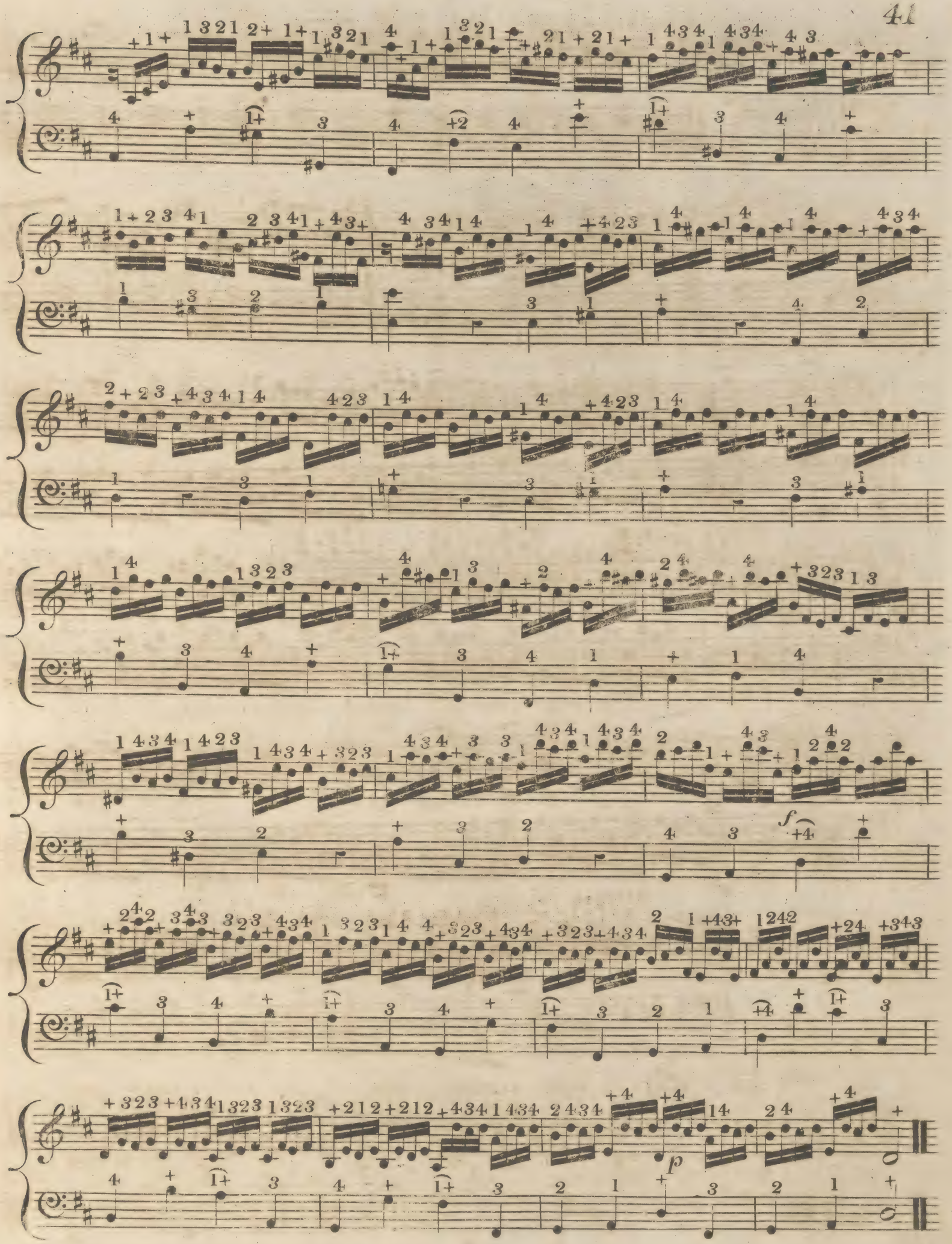
1st 2d FINE

D.C.

LESSON XXXIV

by CORELLI.

Allegro


f
p

LESSON XXXV

GAVOTTA
by CORELLI.
adapd by M. C.

Allegro

N.B. The last note of the bass in the 1st part must be played with the thumb the 2d time on account of the first note of the 2d part

LESSON XXXVI.

MINUET in
ARIADNE
by HANDEL.

dolce

for

pp

f

Fine

Segue

p *Cres.* *f*

dolce

D.C. al segno 𝄋.

LESSON XXXVII

MARCH in the Occasional Oratorio by HANDEL.

LESSON XXXVIII.

AN IRISH AIR
adapted by
J. B. Cramer.

ALLEGRO MODERATO

mez

dolce

8va

loco

8va

loco

dolce

R. H.d

cres

8va

loco

f

p

p

ten

ten

più forte

smorz

8va

loco

L. H.d

R. H.d

8va - - - - loco

p smorz

LESSON XXXIX.

A FAVORITE IRISH MELODY

adapted by J.B. Cramer

ALLEGRETTO.

mez

cres

LESSON XL.

GOD SAVE
THE KING
with Variations
by Bomtempo.

f

1st 2d

f

1st 2d

VAR. I.

con espressione

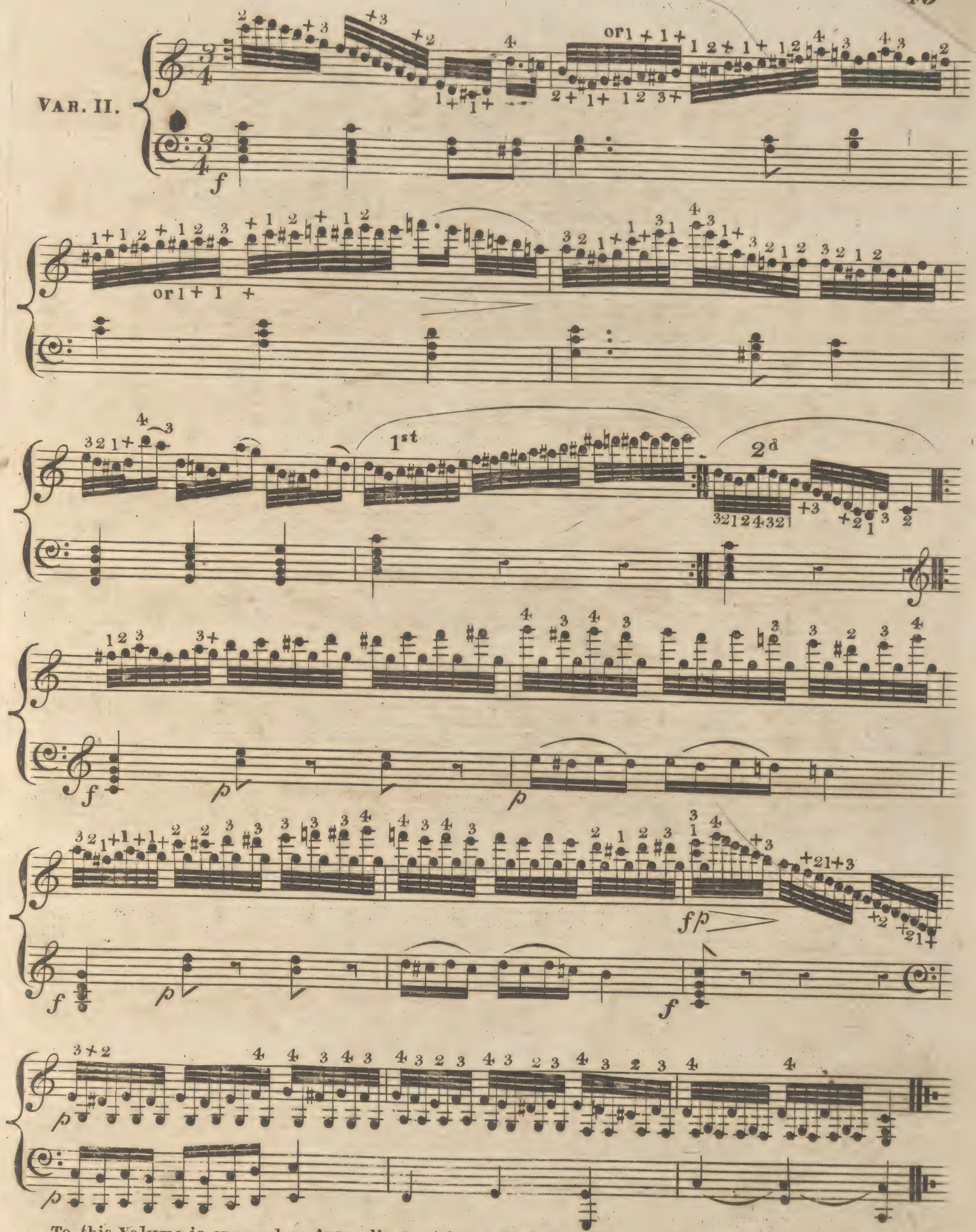
p

p

p

1st 2d

Clementis Introd.



To this Volume is annexed an Appendix, containing Preludes, Exercises, National Airs, Variations and other pleasing and instructive pieces: the whole arranged and fingered by M. Clementi.

Clementis Introd:

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